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Music as Narrative in American College Football

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MUSIC AS NARRATIVE IN AMERICAN COLLEGE FOOTBALL

DISSERTATION

A dissertation submitted in partial fulfillment of the
requirements for the degree of Doctor of Philosophy in the
College of Fine Arts at the University of Kentucky

By
John Michael McCluskey

Lexington, Kentucky

Director: Dr. Ron Pen, Professor of Music

Lexington, Kentucky

2016

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ABSTRACT OF DISSERTATION

MUSIC AS NARRATIVE IN AMERICAN COLLEGE FOOTBALL

American college football features an enormous amount of music woven into the fabric of the event, with selections accompanying approximately two-thirds of a game's plays. Musical selections are controlled by a number of forces, including audio and video technicians, university marketing departments, financial sponsors, and wind bands. These blend together in a complex design that offers audible and visual stimulation to the audience during the game's pauses. The music chosen for performance in these moments frequently communicates meaning beyond entertainment value. Selections reinforce the game's emotional drive, cue celebrations, direct specific audience actions, and prompt behaviors that can directly impact the game. Beyond this, music is performed to buttress the successes of the home team, and to downplay its failures. As this process develops over the course of the game, the musical selections construct a sonic narrative that comments on the game's action, enhancing or suppressing audience members' emotional reactions to the events on-field, and informing their understanding of the game's developments. By preparing for and responding to in-game situations, music creates a coherent narrative out of football's unpredictable events.

This project demonstrates the use of musical narrative in American college football via close consideration of case studies of games representing five of the most prominent college athletic conferences, the Atlantic Coast Conference, the Big 10, the Big 12, the Pac 12, and the Southeastern Conference. These sources include interviews with college football's musical agents, including sound operators, band directors, and producers, as well as documentation of the games' on-field developments and the music that accompanies them. Finally, this project utilizes of musical narrative as a new means of critically considering the power lines of race and gender in college football culture.

KEYWORDS: Music, College Football, Musical Narrative,
Popular Music, Marching Bands

MULTIMEDIA ELEMENTS: JPEG (.jpg) Images

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April 20, 2016

MUSIC AS NARRATIVE IN AMERICAN COLLEGE FOOTBALL

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To Julie

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This project is the sum of many hours of investment, both on my part as well as countless others. While my name is the one in the position of prominence on the front page of this dissertation, there are many other individuals who took time to invest in this project, whether by reading and editing my writing, sitting for an interview, discussing methodology or subject matter over coffee, or welcoming me in their home for nights at a time as I struggled to conduct research all over the United States on an extremely tight budget. It suffices to say that this thesis is indebted to many a close friend and colleague who invested in this project and made it possible.

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I presented various sections of this project at a number of conferences over the past few years, and this project is much improved having received invaluable feedback from scholars of all variety of disciplines. An especially large thanks goes to my colleagues at the 2014 American Musicological Society annual meeting in Milwaukee, the 2014 Society for Ethnomusicology annual meeting in Pittsburgh, the 2014 Midwest chapter meeting for the Society for Ethnomusicology at Lancaster University, and the 2013 Tri-University Conference for the Trans/Disciplinary Study of Sport at Pennsylvania State University. The feedback I received from these conferences was particularly valuable to fleshing out my overall thesis as well as my organizational structure.

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with a new angle by which he can consider his passion for pastimes. Dr. Michael Baker was the first music theorist I was studied under during my graduate work, and I am much better for it. He is a master teacher with an indexical mind, ready to pull up a fun example of any musical topic. I am grateful to have received his individual attention during my work on this dissertation, which is doubtlessly better for his input. Dr. Lance Brunner has perhaps taught me more about life and the world outside the academy than any other person during my time here. His eclectic interests make every conversation fascinating, as he weaves ideas from all manner of subjects into one cohesive thought, and on more than one occasion his words of encouragement gave me the confidence to stick through the end of another hard semester, another difficult life situation, or another section of this dissertation. Dr. Diana Hallman was the only person I knew in Lexington when I moved here to begin this program. She especially took me under her arm in my first year, helping me learn to juggle the various responsibilities of graduate school, a personal life, and work. I am confident that a large amount of my success in musicology can be traced back to the lessons I learned in my first year of graduate school, and Dr. Hallman was the most formative figure during that time. Dr. Ron Pen has been much more than a dissertation chair; he is a friend. He has patiently worked with me for years now, editing my writing, guiding my research, encouraging me, and pointing out areas for growth. I served with him as a teaching assistant, the assistant director of the John Jacob Niles Center for American Music, and as a gardener, and in each of these areas Ron has taught me a tremendous amount about life, music, and work. He and his dear wife Hooey have essentially acted as parents for me since I have been here, and I simply cannot summarize how grateful I am for their investment in me.

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CHAPTER ONE

PREGAME: INTRODUCTION

*On, on, U of K, we are right for the fight today,
Hold that ball and hit that line;
Ev'ry Wildcat star will shine;
We'll fight, fight, fight, for the blue and white
As we roll to that goal, Varsity,
And we'll kick, pass and run, 'till the battle is won,
And we'll bring home the victory*

—Troy Perkin's lyrics to "On! On! U of K" (1923)

Subject Background

The University of Kentucky's (UK) fight song, "On! On! U of K," is a song for college football that is also about college football. It is a musical account of a single game, including descriptions of the team's mentality ("right for the fight"), strategy ("kick, pass and run"), struggles ("fight, fight, fight"), and path to glory ("Ev'ry Wildcat star will shine" and "'till the battle is won"). Charles Lampert, the university's first director of the School of Music, composed the song in 1922, and the lyrics were written the next year by a student, Troy Perkins, as a submission to a lyric-writing contest for the tune, complete with a prize of five dollars.¹ Perkins's tale unfolds over a brief march-style accompaniment in the tradition of older fight songs established at other institutions, such as the University of Michigan ("The Victors" – 1898) and the University of Notre Dame ("Victory March" – 1905).² While these older fight songs communicate their tales

¹ Greg Kocher, "Court Fight Brews over Use of University of Kentucky Fight Song," *Lexington Herald-Leader* (2011), <http://www.kentucky.com/news/local/education/article44092035.html>.

² For a more in-depth discussion of history of the "Victory March" and "The Victors," see the introductions to Chapters Two and Eight, respectively.

of gridiron grandeur in multiple verses, “On! On! U of K” delivers its message in a single stanza. Its chorus is divided into four four-measure phrases that create an A-B-A’-C structure, with the melody maintaining its highest register in the final section, where the text, “And we’ll kick, pass and run, ‘till the battle is won,” declares the lengths to which the team will commit to victory (see Figure 1.1). Here, the action verbs “kick” and “run” alongside the first syllable of “battle” are all emphasized through quick upward motifs to the upper tonic pitch, the highest point in the melody, emphasizing the action and violence that are perhaps the elements of the sport that are the biggest draw for fans.

Figure 1.1 – Melody to “On! On! U of K”



The university’s marching band plays “On! On! U of K” many times over the span of a football game, and the song serves multiple functions in this capacity. It acts as a rallying cry, positioning the team’s moment-to-moment efforts within an underlying quest for the glory that results from athletic victory. In this way, the song refocuses the efforts of the players after moments of disappointment or failure, reminding them to “fight, fight, fight” for their institution. It also acts as a celebratory tool following

positive moments in the game, such as scoring plays or a critical defensive stop.

Additionally, “On! On! U of K” is a core component of both the pregame activities that precede a UK game as well as the postgame activities that follow it. As such, the song acts as a recurring theme that returns throughout each UK home game, but this is only a single example from a single institution. If one included the myriad of other musical examples, styles, and other sonic cues that are present in a college football game, one would find a complex network of sounds that informs audience member’s interpretation and experience of a game’s events.

College football culture is intrinsically connected to its music. Among the soundscapes of American sports, which include the characteristic organs in many baseball stadiums and basketball arenas as well as the heavy metal anthems heard in National Football League (NFL) stadiums, college football’s musical characteristics remain distinct.³ The sport has a dedicated ensemble, the marching band, that is so connected with its particular level of football that it sonically manifests itself in virtually all the sport’s television advertisements and broadcasts, and is featured as the primary musical ensemble in the *NCAA Football* videogame series published by Electronic Arts.⁴ Further distinguishing college football’s soundscape are the very specific styles of music associated with each college or university represented in the National Collegiate Athletic

³ High school football shares many of the sonic qualities with college football, but this overlap is largely derived from high school’s emulating collegiate football culture. For more on the historical development of football music, including its expansion from a collegiate pastime to also a high school one, see Chapter Two.

⁴ Electronic Arts discontinued the series following the release of *NCAA Football 2014* due to a lawsuit by former NCAA athletes regarding use of their likenesses. See Tom Farrey, “Players, Game Makers Settle for \$40m,” (2014), http://espn.go.com/espn/otl/story/_/id/11010455/college-athletes-reach-40-million-settlement-ea-sports-ncaa-licensing-arm.

Association (NCAA).⁵ Among these institutions, each has a unique fight song and Alma mater—at least in terms of lyrical content—and these are performed many times over the course of a single game, as well at other university functions.⁶ In football games, these songs are typically performed by an institution's marching band with crowd members singing along, reinforcing audience members' collective identity as supporters of their particular school. There is also a common repertory of marching band selections that are shared across many institutions that includes arrangements of popular selections, film scores, and some originally composed selections that were written for performance by a single ensemble and then spread to many others. Both in repertory and in instrumentation, the marching band provides college football with a distinct musical atmosphere among American sports.⁷

It is curious that college football has retained the marching band as a part of the athletic event. Most professional football teams opt not to hire musicians, preferring instead to utilize the cheaper option of playing recordings of commercial music over their public address systems. The logic behind this decision is obvious: musicians cost additional money, and the seats they would occupy in the stadium could be sold to spectators for further profit. Meanwhile, the college sport features large groups of people playing acoustic instruments while dressed in pseudo-militaristic uniforms. The repertoire

⁵ The NCAA is not the only governing body for intercollegiate athletics, but it is the largest such organization by a significant margin. The second largest similar organization is the National Association of Intercollegiate Athletics, which represents roughly 250 collegiate institutions. See "About the N.A.I.A.," N.A.I.A., http://www.naia.org/ViewArticle.dbml?DB_OEM_ID=27900&ATCLID=205323019.

⁶ Particularly at the high school level, some schools will borrow another institution's fight song's music, while changing the text to suit their situation.

⁷ Ohio State University's marching band is known for its distinct instrumentation. It utilizes brass band instrumentation and does not include woodwinds.

of these ensembles was frequently written for previous generations of fans, but such musical selections remain in use for decades and are readily accepted/expected by their respective audiences. Thus, the band finds itself as a musical ensemble whose primary performance opportunity provides a secondary but fundamental source of entertainment to the spectators of a sporting event.

College football is also saturated with music from sources besides marching bands. Fans cheer and jeer in unison about events in the game, sometimes led by a university's official cheerleading squad, while at other times chants develop more organically from one individual or a small group of fans in the crowd. Additionally, contemporary stadiums are filled with pre-recorded music playing through the venues' built-in sound systems. While there is a significant overlap in terms of popular selections that will be heard at many stadiums, there are also some distinct pre-recorded traditions that are expected at a few specific institutions. For instance, at the University of Oregon (UO) audience members sing and dance to the Isley Brothers' "Shout" (1959) between the third and fourth quarters of each home game. This act is a tribute to a prominent scene from the movie *Animal House* (1978), which was filmed on the UO campus.⁸ Between examples such as this one, the music provided by marching bands, the cheers that circulate throughout the stadium, and the music played through the stadium's speakers, music saturates college football games, but little research exists regarding the sport's relationship to its soundscape.

⁸ Nike recently released a parody of the famous scene using Oregon athletes and symbols. See, Robby Kalland, "Nike Recreates Animal House 'Shout' Scene with Oregon Greats," (2015), <http://www.cbssports.com/collegefootball/eye-on-college-football/25299071/watch-nike-recreates-animal-house-shout-scene-with-oregon-greats>.

Over the previous two decades, the scope of humanities scholarship has benefitted from a surge in cultural examinations of popular culture, sports, and music. However, surprisingly little research has been accomplished at the intersection *between* these three categories, though scholars from a variety of different perspectives are beginning to establish this new area of research, such as Anthony Bateman and John Bale's *Sporting Sounds: Relationships Between Sport and Music* (2009), Todd Boyd's *Young, Black, Rich, and Famous: the Rise of the NBA, the Hip-Hop Invasion, and the Transformation of American Culture* (2003), Gena Caponi-Tabery's "*Jump for Joy*": *Jazz, Basketball, and Black Culture in 1930s America* (2008), Timothy Cooley's *Surfing About Music* (2014), Don Cusic's *Baseball and Country Music* (2003), Ken McLeod's "*We Are the Champions*": *The Politics of Sports and Popular Music* (2011), and Matthew Mihalka's *From the Hammond Organ to 'Sweet Caroline': The Historical Evolution of Baseball's Sonic Environment*.⁹ Notably absent from this field is a discussion of music in college football, the diverse soundscape of which includes a distinct musical ensemble, popular music selections, cheers and jeers, and other sonic signifiers such as air raid sirens. This project seeks to begin to fill the current gap in scholarship by providing a framework by which music's relationship to a college football game and its resonances within popular culture can be understood and analyzed.

⁹ *Sporting Sounds: Relationships between Sport and Music* (New York: Routledge); *Young, Black, Rich, and Famous: The Rise of the N.B.A., the Hip Hop Invasion, and the Transformation of American Culture* (New York: Doubleday); "*Jump for Joy*": *Jazz, Basketball, and Black Culture in 1930s America* (Amherst: University of Massachusetts Press); *Surfing About Music* (Berkeley: University of California Press); *Baseball and Country Music* (Madison, Wis.: University of Wisconsin Press); "*We Are the Champions*": *The Politics of Sports and Popular Music* (Burlington, VT: Ashgate); Matthew Mihalka, "From the Hammond Organ to 'Sweet Caroline': The Historical Evolution of Baseball's Sonic Environment" (Ph.D. dissertation, University of Minnesota, 2012).

Thesis

Contemporary college football features an enormous amount of music seamlessly woven into the fabric of the event. A number of forces are in play when it comes to this soundscape: audio technicians have control over what and when music is played over the loudspeakers; video technicians decide what is incorporated into the various short clips shown on stadium's video screens; the university marketing department plays advertisements endorsing the school's athletics or highlighting recent academic achievements; sponsors purchase airtime via monetary donations; the band performs musical selections in the game's various pauses; and a producer controls the timing and distribution of these elements over the span of a game. This project will refer to these musical agents within college football stadiums as musical coordinators. Musical coordinators create a web of music that blends together in a complex design that offers audible stimulation to the crowd members in attendance that informs the events developing on the field of play.¹⁰ The distinct roles of musical coordinators remain fairly static across the large number of venues represented within college football, meaning that this system of sonic organization is ubiquitous across the sport, despite slight variations or traditions unique to each institution.

Musical coordinators frequently choose selections for performance that communicate meaning beyond their musical/entertainment value. Such selections are used as reinforcement for the game's emotional drive, much in the same way that movie

¹⁰ Some musical components also include visual elements, such as the evolving shapes formed by the marching band during its halftime show, various videos shown on the stadium's screens, and even some timed lighting effects, such as fireworks, that are designed to add visual impact to certain sonic moments.

soundtracks enhance on-screen action.¹¹ In this way, sport acts as theatre, with the field as the stage on which action unfolds and battles enacted with musical selections providing emotional context to a game's developments. Given these parallels, it is no surprise that sports historian Michael Oriard describes football's appeal to spectators by calling the sport "contact ballet."¹² The game's violent dance is accompanied by music that prompts celebrations, directing specific audience involvement, and spurring behaviors that can directly impact the action on the field, such as cueing the audience to create noise to disrupt the play of the visiting team. Beyond these functions, pieces are performed to buttress the successes of the home team and to downplay its failures. As this process develops over the course of the game, musical coordinators weave their narrative by sounding musical selections that offer sonic commentary on the game's action, either enhancing or suppressing the emotions surrounding a game's developments and informing the experience of those in attendance. By preparing for and responding to in-game situations, the game's musical forces create a coherent narrative out of football's unpredictable nature.

College football's musical narrative additionally provides an enlightening window for critical insight into the culture surrounding the sport. Music fills many roles for college football—as a device for narration, and a conduit for tradition, entertainment, commercialism, and the integration of popular culture into the game—each of which reflects and impacts the sport's surrounding culture while simultaneously creating a

¹¹ For a more elaborate discussion of music's impact in one genre of film, see Neil Lerner, *Music in the Horror Film: Listening to Fear*, Routledge Music and Screen Media (New York: Routledge, 2010).

¹² Michael Oriard, *Reading Football: How the Popular Press Created an American Spectacle* (Chapel Hill: University of North Carolina Press, 1993).

distinct atmosphere. Through understanding these roles as they relate to the larger context of musical narrative, one can use this system of sonic organization critically to evaluate college football culture. Specifically, by using musical narrative as a lens for investigation, one can read college football's soundscape, along Susan Birrell's and Mary McDonad's interpretive "power lines" of "race, class, gender, and sexuality."¹³ Such lines of inquiry allow a new angle by which one may consider football culture, and one that can reveal the depth by which certain qualities and socio-cultural/socio-political values permeate the game's pageantry, such as the promotion and celebration of violence and white, masculine power.¹⁴

Methodology

This project establishes the presence of musical narrative as a ubiquitous component of college football by drawing upon case studies from a national sample of games (see Table 1.1). These examples are drawn from across the continental United States by choosing two to four representative programs from five of the most prominent college football conferences, specifically the Southeastern Conference (SEC), Big 10, Big 12, Pac 12, and the Atlantic Coast Conference (ACC).¹⁵ These samples demonstrate that musical narrative is consistently utilized across college football irrespective of both geographic location or other variations such as institutional traditions or other localized practices. All of these case studies are documented via timelines, located in the

¹³ Susan Birrell and Mary G. McDonald, *Reading Sport: Critical Essays on Power and Representation* (Boston: Northeastern University Press, 2000), 4.

¹⁴ Such influences will be dealt with at length in the Chapters Six and Seven, both of which are summarized below.

¹⁵ Recent conference realignment has muddled the traditional geographic alignment of these conferences, as demonstrated by West Virginia University's 2012 move to the Big 12 and the University of Maryland's 2014 shift to the Big 10.

appendices to this volume, that outline the relationship of musical selection to in-game events. All in-game events—such as plays or timeouts—and their corresponding musical selections are recorded within these timelines, which will be referenced throughout this project. These timelines are located in Appendix C.

Table 1.1 – Case Studies Included in This Project. All Games Occurred in 2013.

Date	City	Home Institution	Conference
August 31	Atlanta, GA	Georgia Institute of Technology (GT)	ACC
September 7	Miami, FL	University of Miami (Miami)	ACC
September 14	Tallahassee, FL	Florida State University (FSU)	ACC
September 21	Columbus, OH	Ohio State University (OSU)	Big 10
September 28	Morgantown, WV	West Virginia University (WVU)	Big 12
October 5	Ann Arbor, MI	University of Michigan (MICH)	Big 10
October 10	Los Angeles, CA	University of Southern California (USC)	Pac 12
October 12	Pasadena, CA	University of California at Los Angeles (UCLA)	Pac 12
October 19	Stanford, CA	Stanford University (STAN)	Pac 12
October 26	Eugene, OR	University of Oregon (UO)	Pac 12
November 2	Bloomington, IN	Indiana University (IU)	Big 10
November 7	Waco, TX	Baylor University (BU)	Big 12
November 9	College Station, TX	Texas A&M University (TAMU)	SEC
November 16	Austin, TX	University of Texas at Austin (UTA)	Big 12
November 23	West Lafayette, IN	Purdue University (PUR)	Big 10
November 30	Lexington, KY	University of Kentucky (UK)	SEC

This project additionally includes interviews with musical coordinators at the various institutions in this study. I contacted at least two representatives from each institution, one from the marching band, typically the marching band director, and one or

two members of the production team, such as a producer or an Associate Athletic Director for Marketing. While it was not possible to make contact and follow up with an individual in each of these positions every week of the season, I was able to speak with at least one representative from each of the institutions included in this project. These interviews provided invaluable insight into the rationale behind the musical selections chosen for particular situations, the type of atmosphere musical coordinators hoped to create, and the manner in which musical narrative is created across college football. Appendix A includes full transcriptions of the interviews.¹⁶

The concept of “Flow” is central to understanding musical narrative in college football. This psychological concept, defined by Mihaly Csikszentmihalyi, describes the state in which an individual is so engaged in an activity that all other interests or concerns become less significant.¹⁷ Csikszentmihalyi argues that ritualistic experiences, such as sports, move people towards a more complete state of flow, and music plays an important role in increasing the level of engagement with football’s rituals. In college football, music signals fans to sing together, to perform unison movements with other members in the crowd, and to perform cheers urging the team to make the next significant play, and each of these actions further engages audience members in the event. Music’s role in generating “flow” for live spectators is especially important as the contemporary sport relies on frequent commercial breaks to maintain its profitability. By filling these pauses with music that carries extra-musical meaning, musical coordinators engage live

¹⁶ These informants signed a release allowing me to use their comments in this project. A sample copy of this form is located in Appendix B.

¹⁷ See Mihaly Csikszentmihalyi and Isabella Selega Csikszentmihalyi, *Optimal Experience: Psychological Studies of Flow in Consciousness* (Cambridge ; New York: Cambridge University Press, 1988); Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper & Row, 1990).

audiences during moments that would otherwise allow spectators to disengage from the game's action.

Thomas Turino has further theorized that flow is a subset of a form of engagement called "Secondness," which results from "heightened concentration enhanc[ing] the melding of the self with a Second (one's instrument, or the sound, or one's partners) such that all other thoughts, distractions and entities in the world disappear."¹⁸ Turino applies his theory to music performance, correlating musicians' accounts of "being in the pocket" or "being in the groove" as being in a state of "acute Secondness."¹⁹ In the case of a college football game, an audience member's self merges with a few secondary experiential components, such as the crowd surrounding him or her, the musical cues prompting cheering or singing, and the game on the field. Turino adds further that the experience of flow is further "enhanced by the right balance of challenge and skill level in relation to an activity, the boundedness (time and place) of the activity, and immediate feedback."²⁰ In the case of an audience member at a football game, his or her skill level correlates with his or her familiarity with the rules of the game and the sonic cues that prompt specific behaviors; moreover, the activity's challenge is located both within the intensity of the competition on the field and the audience member's ability to engage correctly with expected audience behaviors, and the activity's boundaries are dictated by the game's timeplan and venue as well as the brief periods of

¹⁸ Thomas Turino, "Peircean Thought as Core Theory for a Phenomenological Ethnomusicology," *Ethnomusicology* 58, no. 2 (2014): 206. Turino's proposes two other categories of experience, Firstness and Thirdness. Firstness is defined as, "An entity without relation to a Second, that is, an entity in-and-of itself" (214), while Thirdness is, "The relation of a First and a Second by a Third so as to produce something beyond the Secondness relation (216).

¹⁹ Ibid., 207.

²⁰ Ibid., 206.

pageantry that precede and follow the activity. In this way, audience participation at a football game fulfills Turino's description of the experience of Secondness and flow during music performance. However, since flow is the more specific term in that it refers to an immersive subset of Secondness, and because flow does not carry the additional semiotic weight of Turino's other categories of experience, this project primarily relies on Csikszentmihalyi's concept of flow in describing musical narrative's engagement with audiences.

Outside of the case studies and interviews that provide this study's most essential data, this project also relies heavily on history and critical theory. Chapter Two includes a brief overview of the history of music in college football that provides a foundation for a discussion of the development of the system of musical narrative. Additionally, the second half of this project includes two critical readings of college football using musical narrative as the primary lens for examination. Using the aforementioned "power lines" of race and gender, these two chapters consider the socio-cultural values that are conveyed through and projected onto this mainstream American sport, and how these elements impact the soundscape of college football stadiums.

Delimitations

It seems impossible to discuss music in American college football without offering a comprehensive overview that includes each football program at every American university that participates in intercollegiate sport. Nonetheless, despite the necessary limitations of this project, it provides an organizational framework by which musical narrative can be considered in mainstream American football, as well as providing opportunities for further expansions of this topic.

This thesis will specifically address only institutions included in the five largest conferences in the top subdivision of the NCAA.²¹ This limitation reduces the potential number of institutions to sixty-four, including fourteen from the ACC, fourteen from the Big 10, ten from the Big 12, twelve from the Pac 12, and fourteen from the SEC.²² These institutions not only represent the largest and most lucrative college football programs in the country but also the most visible. Additionally, as mentioned above, the inclusion of programs from each of the primary conferences lends itself to a more regionally diverse sample. However, this delimitation does neglect some very rich cultural traditions in college football that persist outside of the most visible level, notably those of Historically Black Colleges and Universities (HBCUs) and student-run scramble bands. While HBCU programs possess distinct musical traditions are fertile ground for future research, no such programs compete within the five conferences included in this project's samples, unfortunately leaving them outside the scope of this investigation. Similarly, the relatively distinct musical tradition of the scramble band remains largely outside the scope of this investigation. This term refers to a number of student-run band programs, usually at academically prestigious institutions (such as Yale, Princeton, and Stanford), known for an informal performance style, significant incorporation of popular music into their repertoire, and a tendency towards humorous performances targeting the other team, its institution, or the region that it represents. This project's case studies include a single

²¹ The most profitable subdivision is the "Bowl Championship Subdivision." For an explanation as to the various levels of competition in the NCAA, see "Differences Among the Three Divisions," *NCAA.org*, last modified December 7, 2011, <http://www.ncaa.org/wps/wcm/connect/public/NCAA/About+the+NCAA/Who+We+Are/Differences+Among+the+Divisions/>.

²² The University of Notre Dame is not included in these figures, as it is only a partial member of the ACC for football competition. Johns Hopkins University, which only competes in the Big 10 for lacrosse, is similarly not included.

scramble band, Stanford University's Leland Stanford Junior University Marching Band, but it remains an outlier in this study and further research is necessary in future considerations of scramble bands.²³

This study is predominantly concerned with contemporary productions of college football games. As such, excepting the brief historical overview of music and football contained in Chapter Two, this project only includes examples taken from the timeframe of the research conducted for this study, notably from 2013 to the present. Discussing musical programming at either a national level or within the context of an individual institution's history is impossible without significant archival research that simply is outside the predominant methodology of this dissertation. For these reasons, this project will deal almost exclusively with recent productions of college football, excepting scenarios in which historical context informs a specific action or example. In these cases, various school traditions or historical data may be used to elaborate on the reasoning behind an action, as was the case with the customary performance of "Shout" at UO football games described above.

College football's soundscape is not inherently limited to the venue of the sports stadium. It extends to the parking lot surrounding the sport's venue, to parades that include the marching band, to the musical selections played on television broadcasts, and to songs written by fans of the sport that are frequently posted on websites, such as *YouTube*. However, this study restricts its realm of consideration to music communally heard in stadiums during live college football games. This limitation also removes any individually created soundscapes using personal audio devices, which are increasingly

²³ For more information, see "L.S.J.U.M.B.," Stanford University, <http://lsjumb.stanford.edu/>.

common among both audiences and players. The stadium is a consistent performance space across the United States, and limiting this study along these lines allows for continuity in terms of potential musical agents, since most college football stadiums have fairly standard operations processes. Doubtless, more research is needed to consider the roles of the other elements and venues of college football music described above, but this will need to take place in future studies.

Within the context of the stadium, this project relies on a fairly open definition of music. This term has been hotly debated over the twentieth and twenty-first centuries, with the most famous critique coming from the post-modernists, including composer John Cage (1912-1992), who suggested that any sound can be musical if it is interpreted as such by the listener. This study will include a number of sonic icons that would not traditionally be considered musical, including air-raid sirens and crowd cheers. However, these icons each rely on musical elements, whether it is the gradually fluctuating pitch of sirens or the recurring rhythms and simple melodic motives that are fundamental to cheers. At different times throughout this study, such sonic elements inform musical narrative, and these are discussed alongside other more explicitly musical selections as being core components to this structure.

College football games traditionally incorporate a number of visual activities that are aligned with musical performances, including synchronized crowd motions such as the “tomahawk chop” seen at Florida State University football games.²⁴ While these demonstrations are musically involved in the game, this project favors a musical discussion over a visual one and will address these activities only insofar as they impact

²⁴ For more information on this behavior, see Chapter Two’s subsection, “Prompting Specific Crowd Behaviors.”

the stadium's soundscape or inform a larger theme of analysis. This delimitation also includes the marching band's on-field performances during the pregame and halftime periods. These performances construct visual formations using members of the ensemble that evolve into other forms or images on the field. Creativity in their movement from one formation to another is a core part of this show, but fully describing the effects created by these shifting images would likely require video reproduction to analyze sufficiently the motion of the band from one formation to another. As such, any discussion of pregame or halftime marching band shows will be primarily concerned with musical analysis, limiting discussion of visual elements and movement studies to only surface-level commentary.

Additionally, while organized football includes professional, high school, and youth leagues levels, these are outside of the scope of this project. While a handful of professional teams in the National Football League (NFL) have volunteer marching bands, including the Washington Redskins and the Baltimore Ravens, the absence of marching bands at most professional games is arguably the largest distinction in the sport's atmosphere between its collegiate and professional levels. Additionally, the NFL did not emerge organically from a larger institution, such as the American higher education system, that included a variety of non-athletic activities, such as those of musical ensembles, that were already associated with the school and could be incorporated into games. As such, professional football is less tied to musical traditions, adapting to shifts in popular culture more quickly than collegiate football. Whereas the structure of musical narrative is doubtlessly present in some iteration at the professional

level, the distinctions between collegiate and professional football cultures are too numerous to examine within this single project.

There are a number of distinct football marching band traditions within high school level programs. While many schools seek to recreate collegiate-style atmospheres, a large number of high school marching bands exist primarily as competitive ensembles, attending contests against other band programs on Saturdays throughout the fall in which they perform a field show, reminiscent of the pregame and halftime shows described above. At these contests, shows frequently emphasize artistry over entertainment as judges evaluate bands based on their musical and visual execution, as well as the effectiveness of their overall production, a category called “General Effect.” Often, these band programs downplay the significance of “stands music,” selections performed by bands during football games from their position in the stadium’s seats, in favor of extra rehearsal time for the halftime show. The self-described “premier high school marching band championship” are the annual Bands of America Grand National Championships in Indianapolis, IN. This contest involves over one hundred high school bands from across the nation who participate in a four-day, three-stage competition resulting in a single ensemble being crowned as the country’s best high school marching band.²⁵ While there are exhibitions and contests for collegiate bands, no collegiate band competition exists on this scale. Note that these high school band competitions take place on the same day on which college football is traditionally played, which further signifies that these high school ensembles are not attempting to emulate college bands, but function within a different cultural sphere that is largely independent of college football.

²⁵ "Bands of America," Music for All, <http://www.musicforall.org/who-we-are/bands-of-america>.

Significance of the Topic

As a field, musicology has historically been concerned with understanding art music, those who create it, and the context in which it was/is created. Interest in the music's various contexts led scholars to consider the role of music in culture, with research generally focusing on geographical areas, such as nations, cities, courts, or specific venues rather than considering music's function in situational contexts, such as the relationship between music and sport. This trend is now shifting, particularly as the distinction between ethnomusicological and musicological research is increasingly diminishing. This project is an extension of this shift, due to its heavy reliance on fieldwork as a means of understanding musical structures in college football. From a broader perspective, this study also fits within the context of departures from established canons of academic research. Humanistic inquiry is delving further away from established areas of inquiry, doing away with the historical hierarchy that determined what topics were worthy of examination. This evolution has led to a boon in research on folk and popular cultures, and this dissertation is situated within these areas of interest.

This project additionally joins a burgeoning field of research on the intersection of music and sport, and it fills a significant void in this research area, which has largely neglected college football. Particularly given the sport's distinct soundscape among American pastimes and its historical and contemporary popularity, this study contributes a timely and necessary expansion of the present scholarly discourse into previously excluded areas of research.

This thesis also develops the intersection of music and narrative beyond its current discourse. Previous scholars in music theory and musicology have connected

these concepts for alternate purposes over the past quarter century. In both these fields, scholars have merged music and narrative via a structuralist approach: theorists by writing analyses of the various forces at work within a piece of music using narrative structure—that is, explaining a piece of music as though it were a developing story—and musicologists by examining the content within a musical work in search of extra-musical meaning.²⁶ Such theoretical and musicological perspectives are too introspective for this study: i.e., a common structuralist view examines narrative only within individual pieces of music. The type of narrative structure proposed by this dissertation is extrospective: musical moments are placed in an extra-musical setting, and the performances of certain tunes at specific moments provide musical commentary on the in-game action for the audience in attendance. In other words, instead of “music as narrative,” this is an examination of a “narrative by music.” Hopefully, this approach will prompt other scholars to search for musical-narrative devices in other cultural activities.

Review of the Literature

The intersection of sports and music is a recent topic of academic investigation, with most research dating from 2000. The studies cited above by Bateman and Bale, Boyd, Caponi-Tabery, Cooley, Cusic, McLeod, and Mihalka provide the most relevant examples of scholarship on the intersection of these two cultural forces. However, there is also a significant amount of relevant scholarship from critical studies of sport. A

²⁶ For an example of musical narrative in music theory, see Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008). For an example of musical narrative in musicology, see Susan McClary’s theories of sexual underpinnings in form and social tensions manifest in canonic works, found in her collected essays *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 2002).

number of the recent topics in sports scholarship, such as militarism and power, will directly inform this project, and will be further discussed below.

Perhaps the most significant publication to date explicitly examining the intersection of music and sports is Bateman and Bale's book, *Sporting Sounds: Relationships Between Sport and Music* (2009), which consists of chapters by researchers representing numerous fields, such as sports studies, psychology, medicine, history, sociology, information technology, and English literature. The text's authors also include a sole musicologist, Heinrich W. Schwab, who contributes a chapter dealing with compositions relating to the topic of tennis. This book is representative of musicology's latency in dealing with sports and music, as researchers from other disciplines have been considering the long-standing relationship between these areas, while the field of musicology is not only underrepresented, but only represented insofar as to discuss examples of music about sports, and largely from the perspective of the canon. Additionally, Bateman and Bale's publication is European in origin, and deals only sparingly with U.S. sports, preferring instead to discuss topics such as figure skating, the Olympics, soccer, and cricket.

Todd Boyd's superbly provoking volume, *Young, Black, Rich, and Famous* (2003), is among the most challenging volumes dealing with this intersection, as he discusses black power and expression in the context of hip-hop and basketball, while also considering white suppression of such displays. However, Boyd's examination does not substantially deal with musical analysis or interpretation, instead focusing on the aesthetic and philosophical impact of hip-hop culture on professional and collegiate basketball.

Don Cusic and Gena Caponi-Tabery have found that specific types of American popular music are directly connected with sport. In his *Baseball and Country Music* (2003), Cusic examines the parallels between baseball and country music as each navigated various developments of the twentieth century, such as racial equality. Caponi-Tabery's *Jump for Joy* (2008) examines swing music and basketball as a means of black cultural expression in the 1930s by noting the significant role of individual improvisation in both contexts.

Matthew Mihalka recently authored an excellent dissertation examining music in baseball.²⁷ In his *From the Hammond Organ to "Sweet Caroline": The Historical Evolution of Baseball's Sonic Environment* (2012), Mihalka provides an overview of baseball's soundscape, including a discussion of the sonic elements within baseball stadiums, histories of both organists and communal singing, and an overview of contemporary musical programming techniques, including some descriptions of situational or player-specific musical selections in the appendices.²⁸ This thesis shares Mihalka's interest in situational music, and establishes a theoretical framework by which this type of music can be understood more completely.

Charles Garrett's dissertation chapter, "The Arena of Nation Building: Popular Music, Professional Sports, and Corporate Commerce" (2004), is the most relevant recent

²⁷ Mihalka, "From the Hammond Organ to 'Sweet Caroline': The Historical Evolution of Baseball's Sonic Environment."

²⁸ For example, Chicago White Sox organist Nancy Faust played an arrangement of the Philip Upchurch Combo's "You Can't Sit Down" (1961) for a player who had recently undergone hemorrhoid surgery. Ibid., 245.

scholarship considering the intersection of music and football.²⁹ Garrett investigates the use of music as a part of the presentation of the internationally visible Super Bowl, the NFL's championship game, as a means of examining nation-building and national identity. Garrett briefly draws on college football as a means of reinforcing his discussion of nationalism via the performance of patriotic marches and the "Star Spangled Banner" at football games. However, this discussion quickly returns to the ultra-nationalism of the NFL's Super Bowl, including exhibitions by the U.S. Armed Forces (military colorguard, Jet flyovers, etc.) which Garrett relates to the game's national and international audiences.

Ken McLeod's *We Are the Champions: The Politics of Sports and Popular Music* (2011) examines intersections of sport and music from a number of perspectives, such as female identity in the fitness industry and hypermasculinity in sports anthems. McLeod's brief discussion on football is the most relevant section to the current study. He briefly states that football is remarkably different from other American sports, as it was racially integrated from its earliest days of professionalism. McLeod argues that music affiliated with college football has been traditionally white: heavy metal, hard rock, country, and music performed by marching bands.³⁰ McLeod's work significantly impacted this study's understanding of the relationship between football music and race, but McLeod neglects to investigate the ways in which music continues to perpetuate or move away from racial preconceptions. This study will elaborate on McLeod's work by discussing racially based independent musical spaces within a football stadium, demonstrating

²⁹ Charles Hiroshi Garrett, "Struggling to Define a Nation: American Music in the Twentieth Century" (Ph.D. dissertation, University of California, Los Angeles, 2004), 207-64.

³⁰ McLeod, *"We Are the Champions": The Politics of Sports and Popular Music*, 137.

music's involvement in understanding racial boundaries in this mainstream American sport.

Timothy Cooley's *Surfing About Music* (2014) exemplifies the potential benefits of ethnomusicological investigations into music and sport.³¹ Cooley's text "is about surfers and the types of music that they create and associate with surfing," and it is full of insights from Cooley's personal experience as a surfer.³² Cooley considers surfing to be a cultural practice, much in the same way this text considers college football fandom to be a cultural practice, and it considers music from the perspective of those who surf. Through the experience-based ideas of those who actually participate in surfing, as opposed to any preconceptions about surfing and surfing music held by more landlocked observers, Cooley is able to discuss both amateur and professional surfers, the music that they make and enjoy, surfing films, and a historical overview of the sport all while "tak[ing] seriously the connections [surfers] make between their musicking and surfing."³³

Moving beyond the specific domain of music and sports, a number of authors have written critical evaluations of sport that partner well with my project. Sue Curry Jansen's *Critical Communication Theory* (2002) explores masculinity and militarism in football and in the game's surrounding dialogue in her chapter "It's More Than Just a Game."³⁴ Here, Jansen explores the use of sports language (sportsspeak) in the military, and military language (warspeak) in sports, as well as concepts of masculine identity and

³¹ Cooley, *Surfing About Music*.

³² Ibid., 2.

³³ Ibid., 6.

³⁴ Sue Curry Jansen, *Critical Communication Theory: Power, Media, Gender, and Technology*, Critical Media Studies (Lanham: Rowman & Littlefield, 2002).

power. Similarly, Gerald Gems critically examines football's position in American society in *For Pride, Profit, and Patriarchy* (2000), which considers the manifestation of cultural values and their implications over the sport's development. For Gems, representatives of white male America, realizing that the world was about to become less Anglo-centric, created a cultural safe haven in the 1950s and '60s in football culture, and ensured that white men would possess a masculine and militaristic outlet in which they would retain the power and control.³⁵ This project couples well with the above works by Jansen and Gems, particularly in the second half, where critical theory takes a more central role in considering music's position within football culture.

There are a number of other critical evaluations of sport covering topics such as masculinity, militarism, homosexuality, personal identity, national identity, and civil liberty. Over forty of these authors are represented in this text's bibliography, but even these only represent a small portion of the critical research on sport. Similarly, critical evaluations of music, whether popular or classical, are equally numerous, and the most relevant are similarly represented in the bibliography.

Mark Bernstein's *Football: The Ivy League Origins of an American Obsession* is the most thorough history of the development of the American sport from its earliest years as an offshoot of rugby and English football.³⁶ Bernstein provides a clear overview of the world surrounding the nascent sport, and the influential figures that are a part of its early years. A complementary history of the football marching band has not yet been

³⁵ Gerald Gems, *For Pride, Profit, and Patriarchy: Football and the Incorporation of American Cultural Values*, American Sports History Series (Lanham, Maryland: The Scarecrow Press, 2000).

³⁶ Mark F. Bernstein, *Football: The Ivy League Origins of an American Obsession* (Philadelphia: University of Pennsylvania Press, 2001).

published, an observation reinforced in Richard Hansen's *The American Wind Band: A Cultural History*,³⁷ though Arthur Bartner's 1963 master's thesis *The Evolution and Development of the University and College Marching Band* provides some foundational information regarding the early trends in college marching bands, particularly in the American Mid-West.³⁸ Another master's thesis, Kimberly Marshall Bohannon's *Marching Band as Culture: Aesthetics, Identity, and Representation* (2004), explores the marching band as a cultural body that can be better understood through consideration of the visual and verbal discourses present within the institution. Additionally, the histories of specific university band programs recently have become an area of interest for a few scholars, whose work provides insight into the development of the relationship between football and music via case studies of particular marching band programs. These works include Tyler Thompson's *The University of Arkansas Razorback Band: A History, 1874-2004*, John Norberg's *Heartbeat of the University: 125 Years of Purdue Bands*, John Michael Kneadler's *A History of the University of Oklahoma Band to 1971* and Thomas Range and Sean Patrick Smith's *The Penn State Blue Band: A Century of Pride and Precision*.³⁹ Between these various histories and cultural studies, one may begin to

³⁷ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, Ill.: GIA Publications, 2005), 174.

³⁸ Arthur Bartner, "The Evolution and Development of the University and College Marching Band" (Master's Thesis, University of Michigan, 1963).

³⁹ T. T. Tyler Thompson, *The University of Arkansas Razorback Band: A History, 1874-2004* (Fayetteville: University of Arkansas Press, 2004); John Norberg, *Heartbeat of the University: 125 Years of Purdue Bands*, The Founders Series (West Lafayette: Purdue University Press, 2011); John Michael Kneadler, "A History of the University of Oklahoma Band to 1971" (D.M.A. Dissertation, University of Oklahoma, 1994); Thomas E. Range II, Sean Patrick Smith, *The Penn State Blue Band: A Century of Pride and Precision* (University Park, PA: Pennsylvania State University Press, 1999).

understand the relationship between football and music, but a more comprehensive historical study is still greatly needed.

Organizational Overview

This text adopts an unorthodox organizational style, which the reader undoubtedly noticed when beginning this introduction. Because this project is largely centered on understanding the sonic structure of college football, it is organized in such a way as to reflect the large-scale organizing sections of a college football game. In this way, the major sections within which musical narrative takes place are reinforced through the very body of this project's text. Football games occur across four quarters, each receiving an equal allotment of game time—fifteen minutes to be precise—though various rules and interruptions can extend these periods to be longer or shorter in real time. Similarly, the major portions of this thesis occur across four chapters of equal significance that are identified as “Quarters.” Each of these units builds upon the previous sections through its explorations of various aspects of music in American college football. Additionally, this text's four Quarters are divided into two halves with slightly different focuses. The first outlines the theory of musical narrative, while the second utilizes this construction as a lens for critical examination of the sport's culture. There is also a brief pause between the chapters identified as the First and Second Quarters, called “Timeout,” which recounts a detailed case study of a musical narrative unfolding over the progress of a single game. This case study is then referenced over the following three chapters as later discussions elaborate on issues raised therein.

College football is also known for its spaces of pageantry before, during, and after its games, known as pregame, halftime, and postgame, respectively. The pregame period

initiates the cultural experience of a college football game through the various displays it contains, such as a performance of a university's fight song, which outline the goal of athletic victory. This period also positions the college football games as distinctly American experiences, as it includes the presentation of the U.S. and state flags, the performance of the "Star-Spangled Banner," and perhaps a moment of silence in honor of fallen soldiers. Similarly, Chapter One, "Pregame," states the basic goals of this project while situating it within the larger framework of academic scholarship. In a football game, halftime is a pause that allows players to vacate the field, rest, and refocus while the marching band takes the field to provide stand-in entertainment on the area of play. Chapter Five, "Halftime," is also a moment of refocusing, shifting from the methodologies of the first half to the critical focus of the second. The postgame period situates a game's action within a larger historical framework as the crowd listens to or sings a few closing selections together, and perhaps the game highlights are recounted on the stadium's video boards. This project's closing chapter, "Postgame," provides some concluding thoughts on what was accomplished in the preceding four Quarters while offering some thoughts on potential future examinations of college football or musical narrative. Regardless, each of this text's eight chapters described above, including the present section, informs college football culture in a different and unique way, and each would be incomplete without the larger framework in which this project situates them. The chapters that follow this "Pregame" are described in greater detail below.

Chapter Two—First Quarter: The Historical Development and Modern Implementation of Musical Narrative in American College Football

This chapter traces music in football from the fight songs and cheers of the sport's early days amongst Ivy League institutions through the additions of wind bands and the later the implementation and use of the PA system as a means of musically communicating with an audience. Music's function in college football games is better understood by examining its gradual development over the sport's nearly 150-year history. This chapter draws attention to the historical uses of music in a narrative context, and it establishes musical narrative as a product of the cultural evolution of the sport as it evolved into the same format of plays and pauses that simultaneously make the game commercially viable and bestow it with exhilarating moments of action.

Chapter Three—Timeout: A Case Study in Musical Narrative

This chapter offers a detailed case study of one college football game that demonstrates music's significant involvement with the action on the field. Following an introduction that connects this chapter to Chapter Two, the case study is presented as it occurred chronologically, beginning with the ceremonial pregame activities that customarily precede college football games, and continuing through the activities that customarily follow the conclusion of games. Chapter Three describes the action of the game from a musical perspective, including crowd participation and general descriptions of the on-field action with some (but minimal) commentary on larger trends such as constructions of masculinity and celebrations of violence. This chapter additionally features brief notated examples of many of the game's most prominent musical themes.

Chapter Four—Second Quarter: Power and Influence in Musical Narrative

Drawing upon the example given in the previous chapter, Chapter Four explores the construction of musical narrative by examining agency in football's soundscape. The stadium's "musical coordinators"—including the producer, marching band, sound and video operators, and cheerleaders—work together to create a cohesive presentation from the disparate activity that unfolds on the field. They accomplish this by anticipating in-game scenarios, such as specific downs or scoring plays, and preparing specific musical selections accordingly. In this way, musical coordinators inform the audience's understanding of the on-field developments as being cause for celebration, or, in the case of oppositional success, inconsequential. Additionally, commercial interests play a central role in periods when the stadium's sonic environment can be used for entertainment and when it must be used for profit. This process of commercial maximization is an important behind-the-scenes element of musical narrative that dictates other potential spaces for musical activity. Finally, this chapter also considers an element of potential counter-narrative, the visiting marching band associated with the away team, as well as some efforts of musical coordinators to negate the influence of such visiting ensembles.

Chapter Five—Halftime

Halftime is a brief period of refocus and reorganization, pivoting from the first half's proposal of musical narrative and its implementation to two critical readings of football via musical narrative. This shift in methodology demonstrates the value of musical function as a critical tool in understanding cultural productions. Specifically,

musical narrative can inform any number of critical lines of inquiry, including Birrell and McDonald's power lines of "race, class, gender, and sexuality" discussed above.⁴⁰

Chapter Six—Third Quarter: Musical Segregation in American College Football

While college football's participants have become increasingly diverse over the twentieth and twenty-first centuries, the same cannot be said for the sport's audience, which remains largely Anglo-American. Chapter Six examines musical programming techniques used throughout the country that create distinct sonic spaces within college football stadiums that are divided along racial lines in three primary ways. One, university marketing departments allot time for "players' music" (read: music by black performers) before a game begins, while music during and following gameplay is directed towards the largely white audience in the stands. This practice allows athletic marketing departments to create a space for hip-hop and rap that is removed from the whiter genres, such as rock and heavy metal, featured during gameplay. Two, athletic departments employ music as a means of intentionally misrepresenting their institution to high school recruits. For instance, some institutions play hip-hop throughout a recruit's visit because university officials believe their school's white culture would not attract top players. Three, the marching band, a European military ensemble, continues to be the musical embodiment of college football, reinforcing the perception of white strength in football culture despite player demographics. While some positive indicators of change are emerging, these trends demonstrate that racial segregation remains firmly intact in college football culture.

⁴⁰ McDonald, *Reading Sport: Critical Essays on Power and Representation*, 4.

Chapter Seven—Fourth Quarter: Music, Militarism, and Masculinity in American College Football

Recent scholarship has demonstrated that football culture is firmly connected with militarism, despite the efforts of football's governing bodies to distance the sport from its violent reality.⁴¹ Sue Curry Jansen posits "Warspeak" to describe the use of military language in sports contexts, and musicologist Charles Garrett examines the "masculinist, militarist tropes that permeate sports music" in his consideration of American national identity.⁴² Using college football's musical traditions, including the marching band, crowd songs/cheers, and music played over the public address system, Chapter Seven extends Jansen's concept to "Warsound" as a means of considering displays of masculinity in college football. This chapter also relies on Paul Smith's framework of masculinity as projected in Clint Eastwood films as a means of understanding the progression of the male form through the abuse of a college football game.⁴³ This chapter proposes that the stadium soundscape in present-day college football draws heavily upon works that celebrate masculine strength by examining the historic and cinematic associations with musical selections' played in the stadiums included in this project.

⁴¹ These efforts include numerous rule changes attempting to minimize physical trauma, especially brain injuries. In fact, the Ivy League recently banned tackling in football practices as a means of minimizing said risks, despite the very fundamental role of tackling in football games. For more information, see Ken Belson, "Ivy League Moves to Eliminate Tackling at Football Practices," *New York Times* (2016), <http://www.nytimes.com/2016/03/02/sports/ncaafootball/ivy-league-moves-to-eliminate-tackling-at-practices.html>.

⁴² Jansen, *Critical Communication Theory: Power, Media, Gender, and Technology*, 190. Garrett, "Struggling to Define a Nation: American Music in the Twentieth Century," 214.

⁴³ Paul Smith, "Eastwood Bound," in *Constructing Masculinity*, ed. Maurice Berger, Brian Wallis, and Simon Watson (New York: Routledge, 1995).

Chapter Eight. Postgame: Epilogue, Conclusions, and a Final Word

The postgame of a game is a time for reflection and assessment, where teams consider their successes and future goals. These goals are shared with this project's final chapter of the same name, which looks back across the previous chapters and considers the impact of this study and its position in the field. Chapter Eight proposes a number of future avenues of research involving both college football and musical narrative, and it considers where research on music and sport may find its home in musicology, as there is presently no special interest group or research area of scholars investigating this intersection, despite the growing body of research described above. Ultimately, Chapter Eight's discussion largely muses on the value of such research, similar to a conversation between two friends leaving a stadium and pondering the implications of the game across the regional landscape of their team's division, the larger context of its conference, and the still-larger national implications that every game impacts in some way. Hopefully this study will have an impact akin to that single game discussed by friends: one piece of research that joins a young body of work examining the intersection of music and sport that then impacts larger interest groups, and, in turn, is welcomed among scholarly discourses musicological or otherwise.

Conclusion

Present discourses in musicology and other fields in the humanities lack an in-depth examination of music in contemporary college football, and this project takes one step towards reconciling this gap. Over the subsequent chapters, including four "Quarters," "Timeout," "Halftime," and "Postgame," this study demonstrates that understanding music's function allows for a more complex reading of the college football

culture by illuminating sonic influences on cultural elements such as race and gender. Musical narrative provides a theoretical framework by which this soundscape can be understood and analyzed, providing a necessary step in incorporating music into other research on college football culture. Furthermore, musical narrative holds additional potential outside college football, as future projects could adapt this framework to suit research on other levels of football, other sports, or extra-athletic endeavors in which music plays a central role, such as political campaign rallies.

Musical narrative examines music encountered in popular culture, informing our understanding of our everyday experiences. Music making is an inherent component of what makes us human, and college football's complex network of musical performances further enlightens our understanding of this creative element to our humanity. As such, music in college football is equally valuable as research on a celebrated art music composer or composition. Over the last thirty years, musicology has taken steps to diversify further its research to include more elements of popular culture, and the humanities must continue to expand their scope along these lines—considering all levels of human experience—especially as fields of humanistic inquiry struggle to find their position within a contemporary society that increasingly devalues such research. This project is only a small part of this expansion, but it is an important one, as it steps towards re-relating the humanities to society by relating society to the humanities.

CHAPTER TWO

FIRST QUARTER: THE HISTORICAL DEVELOPMENT AND MODERN IMPLEMENTATION OF MUSICAL NARRATIVE IN AMERICAN COLLEGE FOOTBALL

*Cheer, cheer for old Notre Dame,
Wake up the echoes cheering her name,
Send a volley cheer on high,
Shake down the thunder from the sky.
What though the odds be great or small
Old Notre Dame will win over all,
While her loyal sons are marching
Onward to victory.*

—John Shea’s “Victory March” (1908), second verse

Introduction

In 1908, a decade before Knute Rockne (1888-1931) became the head coach known for establishing the University of Notre Dame as a football powerhouse, two brothers copyrighted the Notre Dame “Victory March.” Michael and John Shea’s song featured a catchy, contemporary melody composed by Michael that embraced syncopation and light chromaticism (see Figure 2.1), distinguishing it from many preceding fight songs at other institutions that resembled downbeat-heavy traditional marches. The university embraced the song one year later by including it in an on-campus performance on Easter Sunday, 1909. The “Victory March” hit its stride in 1919, one year after Rockne took over as head coach, when the University of Notre Dame band first performed an arrangement of it at a university athletic event, making the “Victory March” the sonic representative of a university whose football team was about to capture the attention of the nation, winning three national championships by 1930, seven by

1950, and eleven in total over its storied history.⁴⁴ The football team's success ensured national familiarity with the "Victory March" through the school's public exposure via newspaper reports and radio broadcasts.⁴⁵ The "Fighting Irish" of Notre Dame represented the pinnacle of success in a sport that quickly established itself as one of the nation's most popular games, ensuring that each season audiences frequently heard the Shea brothers' song.

Figure 2.1 – Melody to "Victory March"



John penned the lyrics, the contents of which not only tell of the glory of the university but also offer instruction as to how to convey this message. The song encourages Notre Dame crowds to cheer supernaturally, calling for fans to “wake up the echoes” with their voices and to “shake down the thunder from the sky.” Shea also calls for a “volley cheer,” asking the crowd to unite their voices into a single wave of sound, like a flurry of sonic arrows aimed at the opposing team. The song’s first verse further affirms the significance of singing as a means of proclaiming Notre Dame’s “glory” and “fame” during football games:

*Rally sons of Notre Dame:
Sing her glory and sound her fame,*

⁴⁴ "Notre Dame Victory March," University of Notre Dame, <http://www.und.com/trads/nd-fightsong.html>. The Fighting Irish claim national championships in 1924, 1929, 1930, 1943, 1946, 1947, 1949, 1966, 1973, 1977, and 1988.

⁴⁵ For a personal account of a New York family of Notre Dame fans who first aligned with Notre Dame during radio broadcasts of football games in the 1930s, see Bill Carter, "For a Notre Dame Family, a Legacy of Optimism (with an Asterisk or Two)," *New York Times* (2012), http://thequad.blogs.nytimes.com/2012/11/23/for-a-notre-dame-family-a-legacy-of-optimism-with-an-asterisk-or-two/?_r=0.

*Raise her Gold and Blue
And cheer with voices true:
Rah, rah, for Notre Dame
We will fight in ev-ry game,
Strong of heart and true to her name
We will ne'er forget her
And will cheer her ever
Loyal to Notre Dame*

Indeed, the sonic environment that John describes contained many elements even before the “Victory March” was added to the game’s soundscape, including a multitude of cheers and songs. Recalling that the “Victory March” was composed in 1908, before Notre Dame was a nationally relevant football team, the Sheas’ song signifies the importance of sound as it relates to the experience of college football in the sport’s formative years. The “Victory March” describes two means by which sound affects the sport: one, music allows spectators to **actively participate** in the game (sending “a volley cheer” and “shaking down the thunder”); two, music **informs the audience’s understanding** of the sport, such as how the “Victory March” describes the sport’s mythos by imbuing a university and its representatives on the field with noble values (see “Strong of heart and true to her name” and “What though the odds be great or small / Old Notre Dame will win over all”). These two functions formed an important foundation for music in college football as the sport and its culture grew through the twentieth century and continues to grow in the twenty-first.

The soundscape of football is central to the sport’s culture, and the amount of music one encounters at a football game has only increased since the Shea brothers’ tenure at Notre Dame with the addition of pre-recorded music and a growing commercial presence in stadiums. Indeed, the imagined sonic environment described by the “Victory March” has a much simpler construction than is present in modern college football

games. Today, the sport's pageantry not only includes marching bands, crowds singing and cheering, and public address systems sounding large amounts of popular music, commercials, and sound effects, such as air-raid or hurricane sirens. In order to manage these disparate musical forces, colleges developed the system of musical narrative that coordinates these voices into a single cohesive force. This system is largely built on musical agents anticipating and reacting to the events that occur on the field, resulting in a sonic commentary that is based on a game's developments and that creates both a shared musical experience for spectators and also influences the way audiences perceive the game. This chapter describes the development and implementation of musical narrative by providing a brief historical overview of the incorporation of music into college football from 1869 to the present and by examining the function of musical narrative in contemporary games as revealed in examples from this project's sixteen case studies.

History

Early versions of American football, which emerged in the late 1860s, began as a variety of rugby mixed with some elements of English football, or soccer. The sport's earliest formative moment took place in 1869, when teams representing Rutgers University and Princeton University agreed to play a three-game series. The first game was played at Rutgers on November 6 and the second at Princeton on November 13th, with each game following the rules common at the hosting institution. Unsurprisingly, the home team won in each of the matches.⁴⁶ Both of these games were large events, drawing a significant amount of interest from the student bodies, ultimately leading to the

⁴⁶ For more on the historic development of American football, see Bernstein, *Football: The Ivy League Origins of an American Obsession*.

cancellation of the third game because of concern from the faculty at both institutions that the games interfered with students' studies. These concerns were not enough to stop intercollegiate football from growing, as the next year Columbia University joined Rutgers and Princeton in competition, as did dozens of other schools during the 1870s.⁴⁷ These games offered students and alumni of an institution a common element to rally behind, and the sport experienced such a dramatic increase in popularity that in 1903 Harvard built a twenty-seven thousand seat stadium that could be expanded to keep up with the demand for tickets.⁴⁸ During this period of growth many of college football's musical traditions were established.

Songs provided an important means of establishing a common identity for students even before the advent of football, but the addition of the sport to collegiate life shifted the focus of college singing from the social to the competitive. Yale University produced the first college-specific songster in 1853, called *Songs of Yale*, which was a book of lyrics to be sung to commonly known melodies.⁴⁹ As football progressed through its burgeoning years and became increasingly popular among spectators, music became a core component of the sport's culture. The game created a new venue for singing and stimulated an influx of new college songs, creating an atmosphere described by J. Lloyd Winstead as giving students a "true purpose beyond the classroom. Athletics fueled a new college spirit and singing gave students a player in the game."⁵⁰ University songbooks

⁴⁷ "The Birthplace of College Football," Rutgers University Athletics, <http://www.scarletknights.com/sports/m-footbl/archive/first-game.html>.

⁴⁸ "Harvard Stadium Football History," Harvard University Athletics, http://www.gocrimson.com/information/facilities/Harvard_Stadium_Football_History.

⁴⁹ J. Lloyd Winstead, *When Colleges Sang: The Story of Singing in American College Life* (Tuscaloosa: University of Alabama Press, 2013), 84.

⁵⁰ *Ibid.*, 131.

were bolstered by the addition of newly composed songs written specifically for games against rival universities, such as one distributed in 1893 for the University of Pennsylvania's game against Princeton University that described one of Pennsylvania's offensive stars, Alden Knipe, as a "human cannon ball."⁵¹ References to specific players became a trademark component of these songs. For instance, that same year Yale students prepared for their game against Harvard by holding rehearsals to learn a song set to the melody "Hold the Fort" by Phillip Bliss (1870). The song's verse insults various Harvard players, while the chorus celebrates three of Yale's offensive stars:

Greenway's playing tag with Blanchard,
Mackie's work is bum,
Armstrong's hair is waving like
A big chrysanthemum.

Chorus:
Hold the ball
For Thorne is coming,
Morris signals still;
Butterworth goes through the centre,
Win we must and will.⁵²

By the early twentieth century, learning new songs was a core component of football's culture. The *Yale Daily News* held an annual competition for football songs, which Cole Porter won as an undergraduate student in both 1910 and 1911 with "Bingo, Eli Yale" and "Bulldog," respectively. "Bingo, Eli Yale" became so popular it was published that same year and distributed nationally by Jerome H. Remick and Co., and "Bulldog" has remained a well-known fight song among Yale supporters. The fervor for new fight songs ultimately faded away. Mark Bernstein stated that the "great age of fight songs" could

⁵¹ "Preparing for a Big Game: University of Pennsylvania at Secret Practice," *New York Times* (1857-1922), November 3, 1893.

⁵² "Rehearsing Football Songs," *New York Times* (1857-1922), November 21, 1893. This song is also discussed in Winstead, *When Colleges Sang: The Story of Singing in American College Life*, 127.

“not survive changing tastes or the disruption of World War I, which brought back to campus mature veterans less interested in musical trifles. By the late 1920s, new songs had all but ceased to appear—a loss to future generations of fans.”⁵³

Cheers were also essential components of college football culture from its early years. In 1865, a group of Princeton University football supporters formed a pep club, creating the oldest known cheer: “Tah, rah, rah / Tiger, Tiger, Tiger / Sis, Sis, Sis / Boom, Boom, Boom / Aaaahhhh! / Princeton! Princeton! Princeton!”⁵⁴ This cheer was then taken to the University of Minnesota in 1884 by means of Thomas Peebles, a Princeton graduate.⁵⁵ At Minnesota, cheerleading assumed an organized form: the student body elected an undergraduate named Johnny Campbell as “yell marshal.”⁵⁶ In this role, Campbell organized the cheer efforts of the crowd, leading them in chants, such as “Rah, Rah, Rah! Sku-u-mar, Hoo-Rah! Hoo-Rah! Varsity! Varsity! MinneSo-Tah!”⁵⁷

While it is likely that most spectators do not think of cheers as “music,” all cheers utilize some musical elements. Words set to repetitive rhythms allow for audience members to join cheers quickly and stay in sync as the phrase repeats. A repeated pitch interval serves a similar function, allowing individual voices to solidify quickly into one more recognizable mass voice. Some cheers, such as the commonly used “Let’s Go [Team Name],” will also rely on non-verbal rhythmic markers such as claps as a means of linking cheer cycles together (see Figure 2.2). For these reasons, this study considers

⁵³ Bernstein, *Football: The Ivy League Origins of an American Obsession*, 96-97.

⁵⁴ K.D. Kuch, *The Cheerleaders Almanac* (New York: Random House, 1996), 8-9.

⁵⁵ McLeod, *"We Are the Champions": The Politics of Sports and Popular Music*, 61.

⁵⁶ Paul Froiland, *Cheer Magazine* 1993, 13, 30-1, 39. Quoted in McLeod, *"We Are the Champions": The Politics of Sports and Popular Music*, 62.

⁵⁷ Ibid.

cheers to be components of musical narrative even a single cheer does not include each of the musical elements described above.

Figure 2.2 – “Let’s Go [Team Name]” cheer⁵⁸



The lingering presence of the American Civil War also had a significant impact on the culture of this new sport. Just as chess recreates military strategy using the symbols of knights, castles, bishops, and kings, football essentially operates as a land war between two opposing teams who battle for position, echoing the open-field battles between the Union and the Confederacy that had only concluded four years before Rutgers and Princeton met in their historic match. Also like chess, football is governed by strict rules about how players may engage with one another based on in-game circumstances such as a player’s position on the field and the type of play being executed. The martial influence of the Civil War is directly represented by football’s musical traditions: both the Union and Confederacy utilized wind bands as a primary means of coordinating the actions of their various regiments and, following the war’s conclusion in 1865, musicians of both sides continued to perform in various community bands.⁵⁹ An 1889 issue of *Harper’s Weekly* estimated that over 10,000 “military” bands were active in

⁵⁸ Figure 2.2’s featured interval, the minor third, is among the most commonly used in cheers. This interval is also frequently cited as one of the most fundamental and reproducible in western music, an assertion likely tied to its prominent role in western children’s music, such as “Ring Around the Rosy,” “One, Two, Buckle My Shoe,” “Rain, Rain, Go Away,” and “This Old Man.” For more thorough reading of this interval and its use in children’s music, see Jan Ling, *A History of European Folk Music*, trans. Linda and Robert Schenck (Rochester: University of Rochester Press, 1997), 45-74.

⁵⁹ The military continues to support wind bands, even as the ensembles’ ceased to have practical function in military operations.

the United States, including many civilian units.⁶⁰ In turn, many college campuses established wind bands in partnership with military officer training programs. While ensembles were housed at the university, they operated independently of any university music programs and were usually student-directed. Given the association between these wind bands and the military, the connection between the ensemble and football programs developed rather organically, with bands providing regular musical entertainment at games by the end of the nineteenth century.

The history of how this musical association evolved is not yet fully understood, but a few accounts attempt to explain it. According to Bernstein, a marching band was playing in the stands at Yale by 1899, but “Dartmouth, Princeton, and Cornell all claim that their bands are in fact the oldest in the Ivy League and thus the country.”⁶¹ Arthur Bartner offers an alternative account, maintaining that bands from the American Midwest were the first to perform at football games. Specifically, Bartner believes it was the military band at the University of Michigan that first performed at football games in the 1880s.⁶² According to Bartner, these military band performances at football games were largely modeled in parade style, leading to half-time performances that “consisted of marching down the gridiron while playing a standard march arrangement, then

⁶⁰ Raoul Camus, “American Wind Bands,” in Keith Polk, et al, “Band (I),” Oxford University Press,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40774>.

⁶¹ Bernstein, *Football: The Ivy League Origins of an American Obsession*, 117.

⁶² Bartner, “The Evolution and Development of the University and College Marching Band,” 47-48. Bartner’s primary source here is George Cavender’s brief history of the University of Michigan’s bands, which relies on personal accounts for this early history. Cavender openly acknowledges that “all too little is known about the Band between the time of the Civil War and the turn of the century” (1872). For more information, see George Cavender, “The Bands,” in *The University of Michigan: An Encyclopedic Survey*, ed. Walter Donnelly (Ann Arbor: University of Michigan Press, 1958).

countermarching and marching back up the field.”⁶³ While there is some dispute between which university’s band was first to perform at a football game, Bartner’s description of a performance is likely to be accurate given the ensembles still-close historical proximity to military practices and the rank-and-file performance style he describes. As performance expectations for bands increased towards the end of the nineteenth century, many schools with prominent football programs moved away from the established system of using student directors for their bands and instead appointed professional bandmasters, including Gustav Bruder at Ohio State University (OSU - 1896), Albert Harding at the University of Illinois (1907), and Patrick Conway at Cornell University (1922).⁶⁴ In the early twentieth century marching bands established the practice of performing in football games’ pregame and half-time spaces, including the revolutionary method of forming symbols on the field that was first pioneered in 1907 when members of the Purdue University band formed the letter “P.”⁶⁵ This type of visual performance continued to evolve and also became standard across all levels of marching band football performances over the subsequent decades, as is demonstrated by Victor Grabel’s 1937 description of school football bands as using “a new, and more complex, techic in the formation, on the football field, of letters, names, fanciful and fantastic figures and patterns.”⁶⁶

Outside of the football stadium, the wind band lost any of its remaining martial function as it ceased to serve as a practical means of organizing troops in battle in the

⁶³ Bartner, "The Evolution and Development of the University and College Marching Band," 49.

⁶⁴ Raoul Camus, “American Wind Bands,” in Polk, "Band (I)".

⁶⁵ Bartner, "The Evolution and Development of the University and College Marching Band," 53.

⁶⁶ Victor J. Grabel, "The Marching Band," *Etude* July 1937.

twentieth century. Military bands persisted, and continue to exist, but exclusively as pageantry and as representatives of tradition. Otherwise, bands evolved and adopted a more social presence in American society, finding places in communities and in institutions of education, as well as in sporting pageantry. Bands served as clubs or social organizations in cities and towns across America, marching in parades, performing a various festivals or celebrations, and putting on community concerts. At universities, bands separated from their military associations and largely moved into their respective schools of music. With this shift, the practice of universities' employing professional bandmasters became common-practice. By the 1910s, a large number of music education programs in public schools included wind bands, particularly in the Northeast. Following the model set by college football, school bands also began performing at football games at the high school level around this time, further cementing the ensemble as a core component of the sport's pageantry.⁶⁷ While other large professional musical ensembles, including wind bands and orchestras, faced increasing financial complications after the advent of the recording industry, the football marching band not only survived the shift in popular preference away from wind bands, but also flourished as the ensemble benefited from the public funding it received via inclusion in school curricula as well as its connection with an increasingly popular sport. Thus the football marching band's continued existence is tied to its role in providing a secondary source of entertainment that supports a more financially lucrative sporting event.

Technological advances allowed for inclusion of new types of music at college football games. Popular music became an important addition to gameday environments,

⁶⁷ Hansen, *The American Wind Band: A Cultural History*.

and was present in some format as early as the 1920s when pop icon Rudy Vallée (1901-1986) lent his talents to the pageantry of Yale football, singing for crowds through his iconic megaphone.⁶⁸ By 1929, public address systems were formally introduced into athletic venues, and they quickly became an important means of musical dissemination.⁶⁹ Especially in professional football, which lacked access to large wind bands for musical contributions, public address systems became the primary means by which music was transmitted to an audience, creating a common sonic experience for those in attendance. Gradually, all major college stadiums also incorporated amplified popular music, though in many cases there was some resistance to these changes for fear that a school's rituals and sounds would be altered, as was the case when the final stadium in major college football incorporated amplified popular music: Michigan Stadium. The University of Michigan added amplified popular music in 2009, eighty years after music was first performed through a public address system at a sporting event. This addition caused a significant amount of public concern, which one blogger summarized when he described a game in Michigan Stadium as "an exercise in living the past, the present, and the future" adding, "I hope that in 2029, my children's experience with Michigan football is fundamentally the same."⁷⁰ This blogger's comments reflect an anxiety that such environmental evolution will lessen Michigan football's effectiveness at perpetuating extant dominant cultural behaviors. Preserving the game's historic presentation under the

⁶⁸ Bernstein, *Football: The Ivy League Origins of an American Obsession*, 117.

⁶⁹ Garrett, "Struggling to Define a Nation: American Music in the Twentieth Century," 223. Of note: in 1941 Chicago's Wrigley Field became the first baseball park to project an organist through their public address system.

⁷⁰ David Mekelburg, "No Music in Michigan Stadium," <http://splicetoday.com/sports/no-music-in-michigan-stadium>.

guise of “purity” allows such advocates to reinscribe their cultural values to subsequent generations.

Football overtook the United States’ historical pastime, baseball, as the most popular sport in the country by 1972.⁷¹ Since then, football has become a major cultural force. Harris Interactive has polled Americans regarding their favorite sport since 1985, and football has remained the most popular option for thirty straight years. Football’s lead over the country’s other sports peaked in 2013 with a ratio of 46% to 14% over second-place baseball.⁷² The National Football League’s championship game, the Super Bowl, and the playoff games that lead up to it are annually among the most watched television programs in the country, and college football’s championship game and its newly initiated playoff games are also among the most popular cultural events of the year. In January 2015, both the college football playoff semifinal games, the Rose Bowl and the Sugar Bowl, topped twenty-eight million viewers, making these audiences the two largest in cable television history.⁷³

⁷¹ The 1972 poll found football to be the most popular sport for 32% of Americans with baseball only holding 24%. These findings practically reversed the standing poll from 1960, which showed baseball as the favorite with 34% of the country and football following with 21%. Mark Gillespie, "Football Reigns as America's Favorite Sport," Gallup, http://www.gallup.com/poll/10438/Football-Reigns-Americas-Favorite-Sport.aspx?g_source=Popular%20Sport&g_medium=search&g_campaign=tiles.

⁷² Hannah Pollack, "Football's Doing the Touchdown Dance as America's Favorite Sport," The Harris Poll, http://www.theharrispoll.com/sports/Footballs_Doing_The_Touchdown_Dance.html. This poll separates football into college and professional options, while not offering such categories for baseball. Football’s two categories have been combined for the figures above. For further comparison, in 1985 the margin between football and baseball was 34% to 23%.

⁷³ Steve Megargee, "Bowl Ratings up, Attendance Down in 1st Year of Playoff Era," <http://abcnews.go.com/Sports/wireStory/bowl-ratings-attendance-1st-year-playoff-era-28061157>.

As football has continually gained in popularity, its financial position has increased thanks to inflating media contracts and ticket demand, leading to a profit of over one billion dollars for college football in 2010 alone.⁷⁴ A 2011 report by Forbes estimated the worth of the most valuable college football team, the Longhorns of the University of Texas at Austin, at \$129 million.⁷⁵ Through all this growth, the sport's long-associated musical partner, the marching band, has grown correspondingly, achieving a level of visibility in popular culture typically restricted to the highest level of popular musicians, despite having virtually no independent commercial value.

While marching bands have evolved over the twentieth and twenty-first centuries—increasing in size, expanding the number of woodwinds used, modernizing repertoires, and, in most cases, operating as representatives of a university's school of music—there remain clear connections to the ensemble's martial history. Marching bands generally wear uniforms inspired by military dress, and performances are visually supplemented by a "color guard" wielding flags, rifles, and sabers. In fact, two universities within the "Power Five" conferences are still directly connected to the martial band tradition, as they each utilize football marching bands comprised of students from their respective "Corps of Cadets": Texas A&M University (TAMU) and Virginia Polytechnic Institute and State University (VA Tech).⁷⁶ Additionally, most football

⁷⁴ Chris Isidore, "College Football's \$1.1 Billion Profit," CNN Money, http://money.cnn.com/2010/12/29/news/companies/college_football_dollars/index.htm.

⁷⁵ Chris Smith, "College Football's Most Valuable Teams," Forbes, <http://www.forbes.com/sites/chris-smith/2011/12/22/college-footballs-most-valuable-teams/>.

⁷⁶ Virginia Tech operates two football marching bands, one operated from the school's Corps of Cadets, and another from the Department of Music. For more information on these two ensembles see "The Virginia Tech Regimental Band: The Highty-Tighties,"

marching bands continue to perform military marches. While these are largely relegated to the pregame festivities immediately preceding kickoff, at some universities these marches become sonically connected to an institution, such as association between OSU and Robert Planquette's French military march "Le Régiment de Sambre et Meuse" that the OSU band performs while spelling out "script-Ohio" during their pregame show.⁷⁷ There are many other examples of such practices, which are frequently patriotic in nature, but such examples will be explored more thoroughly in Chapter Seven's discussion of music and masculinity in college football.

While much of the football marching band repertoire was written for previous generations, bands draw upon a number of selections that are historically associated with their respective schools, and these selections are not only accepted but also expected by their audiences. Bands are integrated into college football games as a core component of a fan's experience, as these university-specific repertoires serve as a common identifier for those supporting a specific team. These identifying selections are largely celebrations of a school's history or a region's culture, and they create a common experience for an audience of disparate backgrounds and musical tastes. At most schools, while the band maintains many of the musical traditions of an institution, the musical coordinators in the control booth maintain the sport's musical relevance by sounding popular selections. There are occasionally tensions between these two groups, as seen in the implementation of popular music amplification at Michigan Stadium in 2009. While Michigan's musical coordinators seem to have won over the public to amplified popular music in the years

Virginia Tech Corps of Cadets, <http://www.band.vtcc.vt.edu/>. "The Marching Virginians: Virginia Tech," Virginia Tech, <http://spiritoftech.music.vt.edu/>.

⁷⁷ For exactly how this unfolds, see bdwillia1982, "Ohio State University Marching Band," YouTube, <https://www.youtube.com/watch?v=VEBw5XvguD4>.

following its addition, tensions between bands and amplified music still spark dissension. In 2013 a disagreement between Gary Sousa, the director of the “Pride of the Southland Marching Band” at the University of Tennessee, and the school’s athletic director, Dave Hart, gained national attention when Sousa made public his concerns over the increased presence of amplified popular music within the university’s stadium, which he perceived “as a threat to the very survival of marching bands in college football.”⁷⁸ While such conflicts certainly are not the norm, these examples illustrate that the systems that this project analyzes are very complex and are dealt with in unique ways at every respective college football venue. Musical coordinators go to great lengths to organize these forces into an effective presentation, resulting in a sporting atmosphere that is simultaneously modern and traditional, national and local, pre-recorded and live.

Musical Narrative

Today, college football features an enormous amount of music woven into the fabric of each game. A number of forces are in play regarding what music is performed during games. Audio technicians have control over what and when music is played over the loudspeakers; video technicians control what is incorporated into the various short clips shown on stadium’s video screens; the university marketing department creates, designs, and displays advertisements endorsing the school’s athletics or highlighting recent academic achievements; corporate sponsors receive airtime via monetary donations; and the band performs as a part of the sports pageantry, such as pregame and halftime, and also fills in other spaces, such as pauses in the action on the field. These

⁷⁸ “Tennessee Band Director out over Flap with Football Program,” *USA Today*, March 7, 2014.

create a web of music that blends together in a complex design that serves a vital function in college football: providing maximum engagement for audiences.

As a means of considering how musical coordinators produce these systems of engagement, reconsider Notre Dame's "Victory March." The Shea's song describes two means by which sound affects sport: one, allowing spectators to actively participate in a game and, two, informing the audience's understanding of the sport. These two principles share a fundamental function that informs the entire experience of college football—a function that may be encapsulated in the phenomenon known as "flow." Flow is a psychological term defined by Mihaly Csikszentmihalyi as "the state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it."⁷⁹ A number of activities, such as religious services, films, and even war, can create environments that are so consuming that participants become fully engaged, undistracted by whatever concerns they have outside the activity. Sports go to significant ends to accomplish this experience, even suspending standard rules of time during game play. By participating in games, fans and players step out of the rules common to society and culture, and into a world operating under different guidelines, further enveloping them in the activity. Today, music is a central component for experiencing flow at sporting events. Particularly with the commercial breaks added to modern professional and collegiate sports for advertisements, music is an essential means of retaining the interest of audiences. As the "Victory March" illustrates, the most effective means of musically engaging audiences at a sporting event is through selections that actively inform one's

⁷⁹ Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 4.

understanding of the game, either by encouraging active participation from or by conveying information to the audience.

Stadium musical coordinators tie selections to specific developments in a game as an organizational tool. This structure allows them to maximize their musical output both by having prepared responses to game developments and by having selections that anticipate upcoming events. Selections performed in stadiums frequently communicate meaning beyond service as mere entertainment. Selections reinforce the game's emotional drive, much in the same way that movie soundtracks enhance on-screen action. Music prompts celebrations, directs specific audience involvement, and spurs behaviors that can directly impact the game, such as cueing the audience to create noise that disrupts the play of the visiting team, as in the "volley cheer" described in the "Victory March." Beyond this, selections are performed to buttress the successes of the home team and to downplay its failures. As this process develops over the course of a game, musical forces weave a narrative by choosing specific works that comment on the game's action and either enhance or suppress the emotions surrounding its developments, informing the experience of those in attendance. By preparing for and responding to in-game situations, the games' musical forces create a coherent and emotional narrative counter to football's unpredictable nature, aiding in the audience's experience of flow.

Musical narrative unfolds via three different means of audience engagement. The first is framing the game, which informs the audience's understanding of a match by establishing the game's atmosphere, sustaining it through the game's largest breaks, and then providing closure at the game's conclusion. Framing music typically celebrates the university, the sport, and its culture, which usually includes some degree of patriotism

and a celebration of conservative American values.⁸⁰ The second, informing in-game developments, engages with the actual gameplay unfolding on the field as a means of guiding the audience's understanding of these events. The third, prompting crowd behaviors, communicates to audiences expected behaviors, such as cheers, singing, making noise, and physical motion. These three strategies for engaging an audience provide cohesion to one's experience of the game by creating a clear musical narrative that creates and sustains a game's flow.

Framing the Event

The largest portions of a college football game are outlined by five temporal spaces in which music is the central entertainment provided for audiences.

Pregame

The pregame period signals to the audience that the beginning of the game is imminent. At many universities, amplified music is the first marker informing audiences that they may enter the stadium: that is, once music begins to be played over the public address systems, the spectators around the stadium know that the facilities are open for admission. Around an hour before the game begins, the football teams will take the field to go through warm-up routines, and music is a useful tool in many of these as well. At some universities music is used to signal the players as to when they should proceed from one warm-up activity to another. Eric Wiltshire, the director of bands at the University of Oregon (UO), described the warm-up period for UO players, "they've got a soundtrack that's timed out so that when things are happening on the field there are specific things

⁸⁰ For more on football's alignment with conservative American values, see Gems, *For Pride, Profit, and Patriarchy: Football and the Incorporation of American Cultural Values*. Also, Chapter Four provides a more in-depth consideration of the most significant powers that wield influence on musical narrative.

that go with it. They've got it really choreographed in a lot of ways, and so all the way up to when the team runs on the field and the game's about to start, everything is pretty programmed."⁸¹ Music played over the public address system during this period can also carry substantial symbolic meaning and significantly alter the stadium's environment. For example, in 2010, just in time for its rivalry game at the University of Alabama, Auburn University's quarterback Cam Newton came under investigation by the NCAA under charges of soliciting funds from colleges in order to secure his services. In order to set the tone for the event, a staff member at Alabama chose two selections to play in the stadium as Newton ran on the field—Led Zeppelin's "Take the Money and Run" and Aretha Franklin's "The Son of a Preacher Man," referencing Newton's father's profession.⁸² These songs sent a clear message of hostility towards Newton, and bolstered the crowd's perception of Newton as a dirty player, setting the tone for the remainder of the game.⁸³

Following the warm-up period, the band takes the field performing marches, fight songs, and other musical selections associated with the sport. These selections establish the game's environment by creating a distinct atmosphere that separates fans from society's commonly expected behaviors and emphasize the unique rules and goals present in a football game. While this pregame music is performed, the marching band uses members of the ensemble to create visual images on the field, including some representative of the university, such as an abbreviation of the school's name. Once this musical performance is over, the band vacates the field and takes its place in the stands and the football teams take their positions at either end of the field, ready to begin the

⁸¹ Eric Wiltshire, interview by John McCluskey, October 25, 2013.

⁸² "Alabama Staffer Fired over Songs," ESPN, <http://sports.espn.go.com/ncf/news/story?id=5864754>.

⁸³ Newton ultimately led Auburn to victory over Alabama by the final score of 28-27.

contest. Music is present even during this transition, as the sound booth continually plays selections over the public address system all the way to the precise moment the ball is first kicked into play.

First Quarter Intermission

The second space is a brief break between the first and second quarters, likely only three-to-four minutes long depending on the university's broadcast agreements. Here, musical selections from the band and the public address system fill empty space and offer entertainment to the audience while the game's action is paused. This space is also frequently used to recognize sponsors or notable alumni over the public address system, while recorded music is used to fill the remaining space. One informant from the Stanford University Athletic Marketing Department explained that while they "used to let the band play while our sponsor pieces are playing... the feedback that we got from our fans is that they don't enjoy that because they've got multiple audios."⁸⁴ Because of such situations, most schools arrange for sponsorships/announcements to be read first in this pause, with music, whether played by the band or over the public address system, filling the remaining available space.

Halftime

During a football game's third space, halftime, the football teams exit the field and the band takes their place, visually informing the audience that the "battleground" remains the primary stage on which action unfolds. This performance occurs in an approximately twenty-minute window in which the band takes the field for an elaborate performance combining musical and visual elements, usually under a common theme,

⁸⁴ Andrew Sikic, interview by John McCluskey, October 18, 2013, Stanford University.

such as the songs of a single popular artist. As is the case in the break between the first and second quarters, musical coordinators fill the remaining sound space with additional music and announcements played over the public address system, with many musical coordinators taking great pride in minimizing the amount of unfilled airtime. One such example comes from the University of Michigan where Ryan Duey, the Director of Marketing for the Athletic Department completed research on minimizing the experience of silence in football stadiums, stating,

My project was looking directly at where the gaps were, because there would be times when, in your normal game, it would be just dead silence. You find different things the band did, and what we look to do is supplement them. We always do this tradition of, in the first quarter, bring the drumline down on the field, and typically when the band's done, or when the drumline's done, they don't play anything. It's just quiet. So, you [are] either running video or you're doing something in the game. So, we've kind of recreated the whole schedule.⁸⁵

The amount of planning that goes into removing these moments of silence varies from institution to institution, but Duey's statement demonstrates that musical coordinators prepare extensively to maximize the experience of flow by limiting any breaks.

Indeed, football games are largely free of silence. Sound plays a very active role in the sport, whether it takes the form of music or of noise designed to be loud in order to impede communication between players. In keeping with the concept of "flow," coordinators expect the spectators' immersion in sound to aid in their feeling of immersion in the event. Observers should experience a football game with all of their senses, and musical coordinators seek to ensure that the ears are as engaged as possible at all times. The large exception to this rule is in the case of injuries. Whenever players are, inevitably, hurt during the game, the sense of flow is intentionally broken. No music or cheers sound as the player(s) receive the necessary attention. This break serves a dual

⁸⁵ Ryan Duey, interview by John McCluskey, October 4, 2013, University of Michigan.

purpose, one, showing respect to the injured player by suspending all “enjoyable” components of a game, and, two, divorcing the experience of injury from the flow of football. That is, by bringing injury outside of the flow of the event, it is separated from the central experience of football, allowing spectators to divorce the dangers of an inherently violent sport from their enjoyment of said violence.

Third Quarter Intermission

The fourth space is between the third and fourth quarters, and it functions almost identically to the second, except that with the game nearing its conclusion it will likely be filled with more music as the majority of the game’s advertisements and announcements will have already been completed. An informant from West Virginia University (WVU) explained that the placement of this break is what distinguishes it from the earlier ones; “If it’s in the first or second quarter and there’s a sponsor in that break, you’ve got to do [the advertisement]; you can’t really deviate from that. But if it’s the fourth quarter, it’s a close game, and we’ve taken the lead, we’ll play music throughout the actual broadcast timeout.”⁸⁶ In keeping with this, musical coordinators will likely be careful to perform a piece in keeping with their sense of the game, that is, if the lead is constantly shifting between the two teams, the band will likely try to match the game’s excitement with their selection, but if the home team is losing handily, a fun popular tune may be used to try to ease the audience’s mood. An example of the former occurred during the game between WVU and Oklahoma State University on September 28, 2013. The lead had changed a number of times over the course of the game, and so during this break, the stadium briefly announced a T-shirt giveaway and then the band took over, playing Gary Glitter’s

⁸⁶ “Richard,” interview by John McCluskey, September 27, 2013, West Virginia University.

“Hey Baby,” the WVU fight song, “Fight, Mountaineers,” and concluding with an arrangement of Bascom Lamar Lunsford’s “Good Ole Mountain Dew,” which is a favorite among the WVU audience.⁸⁷ In contrast, during Purdue University’s game against the University of Illinois, Purdue’s football team found itself being dramatically outplayed at the break between the third and fourth quarter. The musical coordinators responded to this by playing “Shout” by the Isley Brothers, which is hardly a celebration of football or Purdue’s storied tradition in the sport. With this selection, Purdue’s musical coordinators offered the crowd a distraction: a familiar song with which most can sing along that even calls for some physical interaction with the words, “Lift your hands up and shout.”

Postgame

The final space, called postgame, follows the conclusion of the contest. Here, in contrast to halftime, as the football teams leave the field the band remains in the stands to perform a few remaining pieces. Symbolically the empty field is conclusive; the game is decided, and the band’s musical selections, as in the pregame, are usually drawn from the “creeds” of the university, such as an “Alma mater,” reminding audience members of their common bond: the university. There are some variations to this practice. Some bands will perform a number of additional tunes outside of their institution-specific selections, such as excerpts from their halftime shows or other fan favorites. A few of the bands in this study executed their postgame performances in stationary arcs in front of the stands. While these performances were technically on “the field,” they were not governed by the physical boundaries of gameplay in the same way as the band’s halftime

⁸⁷ WVU vs. OKST, Morgantown, WV, September 28, 2013.

performances. As such, even on-field postgame performances symbolically mark the conclusion of a game by extending both its physical and temporal boundaries. After these activities are concluded, a small number of popular music selections will be played over the public address system as the final fans leave the stadium and return to the world from which they escaped for a few hours. These final selections avoid stadium silence for a few more moments while sustaining the entertainment atmosphere for the game's final attendees.

While these five performance spaces provide an outline of how music is used to initiate, perpetuate, and conclude the flow of a football game, their open formats allow musical coordinators to plan programs specifically for these spaces, contributing to the sport's immersive environment and to the game's sense of flow. However, it is during the course of the game, when the crowd is focusing on the action developing on the field, that the coordination between the teams, the media, the sound booth, and the marching band becomes the most intricate as they seek to maintain flow.

Informing In-Game Developments

Aside from the pre-arranged performance spaces, musical coordinators also search for space to operate during gameplay, while still complying with the NCAA's guidelines. Between each play in football, there is a forty-second "play clock" that counts down to zero. The team on offense is responsible for starting its next play before the play clock runs out, or else it is penalized five yards. Most plays will occur with with approximately twenty to five seconds left on the play clock, leaving roughly twenty to thirty-five seconds during which music could be performed. The NCAA's rules do offer the restriction that any "persons affiliated with the teams or institutions," including

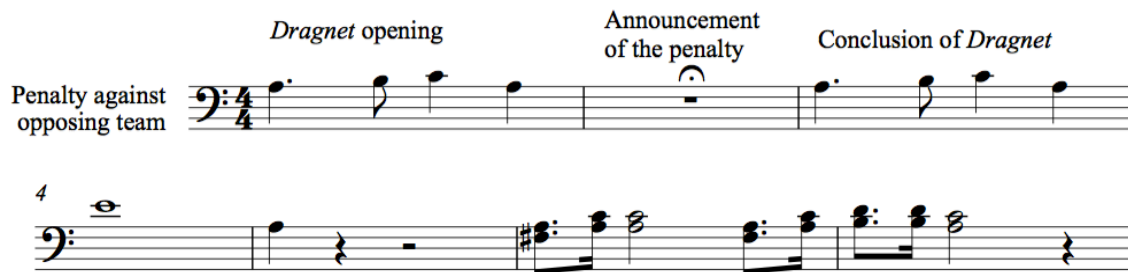
cheerleaders, bands, and all sound encountered through the stadium's public address systems "shall not create any noise that prohibits a team from hearing its signals" (rule 9, section 2, article 1-b-5), punishable by a fifteen-yard penalty.⁸⁸ In practice, this means that once the football teams have taken their positions at the line of scrimmage, musical agents cannot perform at risk of penalty to their team, further reducing the performance space to fifteen to twenty-five seconds. This space does not go unnoticed, with musical coordinators searching for and performing a large number of brief excerpts to fill in these small gaps in action.

Since seconds matter a great deal in this scenario, coordinators frequently prepare musical selections based on anticipated in-game scenarios. The most obvious examples of this linkage to game action are band performances of school fight songs following scores or other significant events, but many other such scenarios exist. By anticipating frequently developing in-game situations, musical coordinators can prepare musical selections accordingly, and then can tailor such selections to comment on the action on the field. For instance, at the game between the University of Miami and the University of Florida (UF) on September 7, 2013, the UF band would immediately perform the opening musical motive from the television police drama *Dragnet* (1951-59) whenever an official called a penalty. The ensemble would pause immediately after the theme's famous opening motif, with the audience expecting the remainder of the theme. The band would then wait for the announcement of the penalty on the field, and perform the

⁸⁸ "N.C.A.A. Football 2015 Rules and Regulations," National Collegiate Athletic Association, <http://www.ncaapublications.com/productdownloads/FR15.pdf>. There is also a provision to prevent musical agents from causing a delay in gameplay, such as staying on the field too long at halftime, which would result in a ten-yard penalty against the corresponding team (rule 3, section 4, article 1-b).

remainder of the *Dragnet* theme if the officials' call was against the opposing team, implying that the officiating crew successfully "policed" the field; just as the characters in the television drama policed Los Angeles (see Figure 2.3). In contrast, if the penalty was against UF, the band simply did not finish the theme, refusing to musically salute any detective-work that incriminated their University's players.

Figure 2.3 – *Dragnet* (1951-59) Penalty Process



These types of musical constructions can become fairly elaborate, with a number of schools preparing selections based on whether the school's team is on offense or defense, and what specific down it is. The University of Kentucky (UK) band prepares their musical selections as they relate to this type of in-game scenario. When the team is on defense, the band performs selections according to the specific down. Before first down, the band plays an arrangement of "Look Down" from *Les Miserables*, before second down, the drumline performs a percussion-only arrangement, before third down, the band plays an arrangement of Orff's "O Fortuna" from *Carmina Burana*, and before fourth down the band plays an arrangement of Mussorgsky's *Night on Bald Mountain* that prompts the audience members to mimic a scratching cat's claw in time with the tune.

Other schools around the country adopt similar strategies. Caleb Hannan recently wrote an article for the sports blog *Grantland* detailing such musical practices at schools

whose teams feature “hurry-up” offenses. Hannan interviewed a number of band directors, including Eric Wiltshire at Oregon. Wiltshire allocates specific tunes for specific on-field developments, and even includes multiple variations for one scenario, depending on how it occurs. For example, Wiltshire uses specific tunes according to which player actually achieved a first down. For the quarterback, Marcus Mariota, a Hawaiian, the band would play an excerpt of the theme from *Hawaii Five-O*; for De’Anthony Thomas, a running back nicknamed “The Black Mamba,” the band performed “Mambo” from Leonard Bernstein’s *West Side Story*; and for Kenjon Barner, another running back, the band performed John William’s theme from *Superman*.⁸⁹ When asked why he constructed such an elaborate system, Wiltshire stated, “My goal is that if we’re on offense, you don’t have to watch the game to know what’s happening in the game.”⁹⁰ By scripting musical selections according to in-game situation, musical coordinators use music to inform the game’s developments, cueing, reinforcing, and enhancing the action on the field, and further involving the audience in the experience of flow.

Prompting Specific Crowd Behaviors

Musical selections are also used to prompt specific crowd behaviors, such as collective singing and coordinated physical motions that unify the efforts of the home crowd. These instances may occur in conjunction with either of the musical functions

⁸⁹ Caleb Hannan, “Speed up the Band: School Bands in the Age of the Hurry-up Offense,” *Grantland* (2012), http://www.grantland.com/blog/the-triangle/post/_/id/43791/speed-up-the-band-school-bands-in-the-age-of-the-hurry-up-offense. Hannan erroneously stated that the selection connected with De’Anthony Thomas was Lou Bega’s “Mambo No. 5.” Wiltshire corrected this in his interview for this project.

⁹⁰ Wiltshire, October 25, 2013.

described above, but the added crowd interaction is an important distinction. Many schools feature famous songs affiliated with their university that prompt crowds to sing along, varying from the University of Michigan's "Hail to the Victors" to the University of Tennessee's "Rocky Top," and countless others. At a number of institutions, the break between the third and fourth quarters is reserved for specific moments of song. One such example is when the members of the crowd at TAMU stand arm-in-arm, lock legs with their neighbors, and sway back and forth in a sawing motion while singing "Saw Varsity's Horns Off." Other example of song that occur in this same space include "We Are the Boys from Old Florida" at the UF and "Budweiser" at Georgia Tech, which is an arrangement of a 1970s beer jingle called "Here Comes the King" that concludes with the words, "When you say Budweiser, you've said it all." Regardless of whether the selection ritualistically occurs in a single space within the game or it is a well-known selection that an audience will sing together once prompted, song is a crucial component of many stadiums.

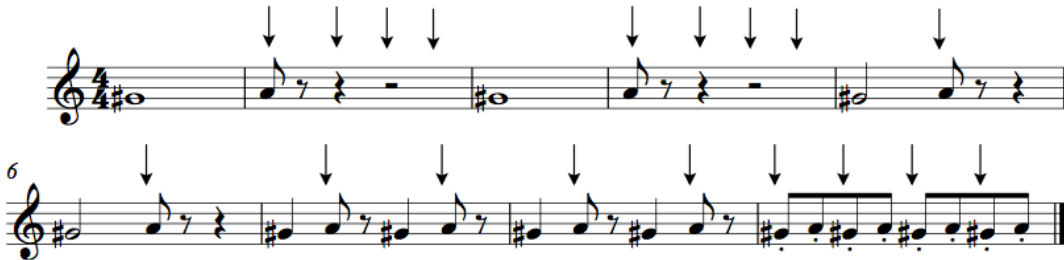
Some schools use specific musical selections to prompt other types of vocal responses. For instance, the UK marching band's performance of Carl Orff's "O Fortuna" before defensive third downs prompts crowd members to yell "Ooh" in an attempt to disrupt the other team's play. Many universities now utilize DJ Khaled's 2010 song "All I Do is Win" as a means of encouraging physical participation. Khaled's chorus contains the line "Everybody's hands go up," cueing crowds to throw their hands in the air. When the UO band plays Bernstein's "Mambo" for De'Anthony Thomas, the crowd shouts the word "Mamba" during the brief pause in which "mambo" was found in the original. Frequently, the percussion section will use a specific rhythmic cue to prompt the

audience to repeatedly shout, “De-fense.” There are a large number of such examples, far too many to summarize here, but what is important for this study is recognizing that music selections and/or cues are essential tools in prompting audiences in how to best participate in the game’s most crucial moments.

Figure 2.4 – Florida State University’s “War Chant”⁹¹



Figure 2.5 – University of Florida’s *Jaws* (1975) Theme⁹²



Many universities also use music to prompt specific physical movements. Fans at Florida State University famously execute a chopping motion with one of their arms, imitating an attacking tomahawk, in rhythm with their band’s performance of the school’s “War Chant.” The opening strains of John Williams’s theme from *Jaws* (1975) are used to prompt fans of UF to create a “chomping” motion by extending their arms in front of their bodies and then repeatedly clapping them together. The melodies of these two works are shown, respectively, in Figures 1.4 and 1.5, and in each the downward arrows correspond with the motion of the audience members’ arms. Physical motions such as those outlined here contribute to the sense of involvement experienced by the

⁹¹ For video of this practice, see KENFL74, "F.S.U. Semioles College Football B.C.S. National Championstomahak Chop at Doak," YouTube, <https://www.youtube.com/watch?v=Nlgfs7bIhys>.

⁹² For video of this practice, see Fishorgohome's Channel, "Florida Gator Chomp," YouTube, <https://www.youtube.com/watch?v=pF2BYrhVbxs>.

audience members, heightening their experience of flow, and providing a means of actively participating in the game.

All of the displays prompted by music, whether song, chants, cheers, or physical demonstrations, are also displays of power. These interactions represent the dominant force of the home audience, which reminds visiting opponents that they are dramatically outnumbered and thus weaker than the collective power that they face. This text will deal more thoroughly with issues of power and control in the “second half,” but it is important to recognize that power is established and affirmed through displays such as these.

Where Next?

By framing the football event and its environment, informing in-game developments, and prompting specific crowd behaviors, football’s musical forces narrate the game for those in attendance, adding an additional layer of referential meaning to the game’s developments and contributing to audience members’ experience of flow. This musical narrative facilitates a sense of community between attendees and participants, and assists in creating a specific emotional experience for spectators in support of their team, informing them of how the game’s events work for or against their team’s pursuit of victory. Each of the sixteen case studies included in this project use three primary means of audience engagement that create musical narrative, though each case study has its own unique proportion of methods and approaches. While this chapter has spoken mostly in general terms about the techniques that musical coordinators use to craft a narrative from the game’s events, this theory needs to be demonstrated as it unfolds over the course of a specific example. The following chapter provides an account based on a

single case study that demonstrates how musical narrative is crafted and executed over the process of a single football game.

Musical narrative also provides an enlightening window for critical insight into the culture surrounding college football. Music fills many roles outside of narrative—such as those linked to tradition, entertainment, publicity, and the integration of popular culture into the game—and it reflects its surrounding culture while simultaneously aiding in the creation of the sport’s atmosphere. The music building this narrative reflects the sport’s cultural influences, such as commercialism, race, and gender, all of which are manifest in musical narrative.

CHAPTER THREE

TIMEOUT: A CASE STUDY IN MUSICAL NARRATIVE

*That good old Baylor line,
That good old Baylor line.
Where will Texas U. be when
Our stars begin to shine?
They'll wish they were at home again,
Done up in turpentine.
The day our backs come up the field,
That good old Baylor line.*

—George Baines Rosborough's lyrics to "That Good Old Baylor Line"
(1906)⁹³

Introduction

In 1906, a Baylor University student named George Baines Rosborough wrote an alternative set of lyrics to the waltz "In the Good Old Summertime," a Tin Pan Alley hit from 1902 with music by George Evans and lyrics by Ren Shields. The combination of Evans's music and Rosborough's lyrics became a common song heard around campus until Enid Markham, the spouse of one of Baylor's music faculty, revised the lyrics in 1931.⁹⁴ Markham removed the song's less dignified lyrics about the players from "Texas U" wishing they were home "done up in turpentine," a reference to the medicinal treatments the University of Texas at Austin's (UTA) players would require to treat their injuries after being matched up against the athletes on Baylor's offensive and defensive lines. Markham's lyrics took a less violent tone:

*That good old Baylor line!
That good old Baylor line!
We'll march forever down the years,
As long as stars shall shine.
We'll fling our green and gold afar*

⁹³ "School Song," Baylor University, <http://www.baylor.edu/about/index.php?id=89271>.

⁹⁴ Ibid.

*To light the ways of time,
And guide us as we onward go;
That good old Baylor line!*⁹⁵

Markham's revisions reflect the many ways in which one may interpret an event such as a football game. In the original lyrics, football is a contest between rivals involving physical domination of one team over the other. The updated lyrics cast the same sport in a new light, focusing on the game's ability to bring people together, creating memories between friends that will stand the test of time. The sport itself did not suddenly undergo revisions in 1931 that removed the violent components. Rather, Markham's lyrics offered Baylor the option to reframe the way it celebrates the sport, an opportunity the university embraced by officially declaring Markham's version of "That Good Old Baylor Line" the official school song after its initial premiere in a chapel service that November.⁹⁶

Musical narrative serves a similar function to Markham's revised lyrics—providing interpretation for the game. Markham's lyrics interpret the sport's inherent value, while musical narrative interprets the various actions and events that occur over the course of a football game. The remainder of this chapter offers an in-depth account of one such football game, focusing on the interaction between gameplay and music. The following descriptive prose is an elaboration of one of the sixteen timelines included in the appendices that detail the musical activity of each of the games included in this study, each of which could be expanded similarly.⁹⁷

⁹⁵ For more information on the history of this song, see "That Good Old Baylor Line," Baylor University, <http://www.baylorbears.com/trads/bay-oldline.html>. Additionally, this source cites 1907 as the year Rosborough penned the original lyrics, in contrast with the 1906 date cited in the previous source.

⁹⁶ Ibid.

⁹⁷ This chapter is modeled after Christopher Waterman's description of Jùjú musical performance at a funeral celebration in "Jùjú Performance at an Àríyá," in *Jùjú* (Chicago: University of Chicago Press, 1990).

Pregame

The crowd's volume was already deafening thirty minutes before the game began between the twelfth-ranked University of Oklahoma Sooners and the fifth-ranked Baylor University Bears on November 7th, 2013. Kickoff was at dusk, and national championship implications were on the line. Baylor had maintained a perfect schedule through two-thirds of its season, and needed to keep an unblemished record in order to remain in the conversation as a candidate for the national championship game.

Oklahoma's stakes were nearly as lofty, having suffered only its only loss of the season to its traditional rival, UTA, a few weeks before. With a victory over Baylor, Oklahoma would be a contender for a conference championship, and, potentially, a candidate for the national championship game. With such high stakes on the line, it is only fitting that the game was being broadcast on prime-time television: a Thursday-night match beginning at 7:30 p.m. (Central). The late start-time allowed fans to arrive early and tailgate for hours, while discussing game strategy, the team's ranking, and the odds of victory. The Baylor athletic department declared the game a "black-out," asking that attendees wear black clothing to the stadium to show solidarity and to create a more intimidating atmosphere (see Image 3.1).⁹⁸ The game was also one of the last to be played in Baylor's former stadium, Floyd Casey Stadium. Throughout Waco, fans donned "RIP Floyd Casey" shirts

⁹⁸ Many universities will instruct audience members to wear monochromatic clothing for important games. These are usually chosen from the school's primary colors, such as West Virginia University's "Gold Rush" during its game against Oklahoma State on September 28, one of the case studies included in this project. Many schools, including Baylor, use black as an additional neutral color and schedule black-outs for significant night games. The nighttime setting, coupled with an audience entirely clad in black, is an attempt at creating both an intimidating atmosphere for opposing players and solidarity between fans.

and hats, and they arrived at the stadium hoping to have one more memorable moment before the school moved to the new football facilities and tore down old Floyd Casey.

Image 3.1



Spectators Participating in the “Black-Out” (November 7, 2013)⁹⁹

While Baylor was undefeated, it had not played a ranked opponent before the Sooners’ trip to Waco. The question on everyone’s mind was whether Baylor could actually hold its own against a storied football program like Oklahoma’s. In particular, could Baylor’s defense sustain itself against a high-scoring Sooner offense? As such, it was vital that the crowd remain as engaged in the event as possible, as extra noise makes it more difficult for opposing offenses to communicate among each other and effectively execute their game plan.¹⁰⁰

⁹⁹ All photos by author.

¹⁰⁰ While representatives from the University of Oklahoma, including a small number of fans and a small pep band, were in the stadium, from my position during the game—I

In keeping with the “black-out” theme, musical coordinators began playing AC/DC’s “Back in Black” (1980) over the stadium’s public address system thirty minutes before the game, incorporating the evening’s apparel theme into the event’s musical flow.¹⁰¹ The announcer then read a number of advertisements before segueing to a video spotlighting the Big 12 Conference.¹⁰² The representatives from the Oklahoma band found a brief pause in which to play the Sooner fight song, but this was quickly engulfed by an announcement requesting all fans use the hashtag #sicem as a means of marking any social media posts from the game.¹⁰³ The announcer then requested fans to “direct their attention to Baylor-vision,” the stadium’s video board, which listed the “UPS [United Parcel Service] Logistics of the Game,” a list of goals that would lead to a Baylor victory. These included

1. Run the ball
2. Stop the run
3. Everyone in Black = Everyone Loud

The third “logistic” aligned the stadium’s sonic environment with the “black-out” theme, and prompted a large cheer of support from the audience. Following the “Logistics of the

stood directly in front of Baylor’s band and student section—the various sonic forces present in the stadium overwhelmed almost all music produced by the University of Oklahoma band.

¹⁰¹ During “color nights,” universities will frequently plan musical selections to reference the theme for the evening, as occurs here with AC/DC’s “Back in Black” and Ram Jam’s “Black Betty.”

¹⁰² Both Baylor University and the University of Oklahoma play in the Big 12. The conference’s other institutions are Iowa State University, Kansas University, Kansas State University, Oklahoma State University, Texas Christian University, the University of Texas at Austin, Texas Tech University, and West Virginia University.

¹⁰³ “Sic ‘em” is one of Baylor’s primary cheers and is typically coupled with audience members raising their hands into the air with curved fingers to represent a bear’s claw. Accordingly Baylor adapted the familiar phrase into hashtag, which allows fans to index their activity on social media.

Game” a UPS representative “delivered” (i.e. carried to the field) the game ball to the field as a last piece of sponsored pageantry during the pregame period.

Figure 3.1 – “Old Fight” with “Baylor Spell-Out” Cheer



Fifteen minutes before the game began, the drumline kicked off an up-tempo cadence and the band entered for their pregame show. As the musicians spread out across the field, the announcer asked the crowd to “please welcome the entertainment showcase of Baylor football: your Golden Wave marching band.” The band first performed a number of selections specifically associated with Baylor University, beginning with “Bruin Pride,” a “gladiatorial” anthem moving in block-chords. Via a percussion break, the band adjusted its formation and then performed a fanfare arrangement of the school song. This transitioned into a performance of “Old Fight,” one of Baylor’s fight songs, as the band members formed the letters B-A-Y-L-O-R on the field, a practice called “Baylor Spell-Out” (see Figure 3.1). As they formed each letter, the crowd members shouted the

individual letters in sequence, concluding with the cheer, “B-A-Y, L-O-R, Baylor Bears Fight!” The Baylor band then played the Oklahoma school song under the direction of the Oklahoma director of bands as a means of welcoming Oklahoma fans and players to Baylor. The band immediately followed with a performance of the Baylor school song, “That Good Old Baylor Line,” cueing the crowd members to sing along,

*That good old Baylor Line
That good old Baylor Line
We'll march forever down the years
As long as stars shall shine
We'll fling our green and gold afar
To light the ways of time
And guide us as we onward go
That good old Baylor Line*¹⁰⁴

The band then moved into the school’s other fight song, “Saints Fight,” an arrangement of “When the Saints Go Marching In.” This brought about a brief pause as a former Baylor football coach, Grant Teaff, led an invocation that reinforced a number of college football’s major cultural pillars, especially nationalism, amateurism, paternalism, and Christianity:

Father, Master, we humbly come to you tonight thankful and grateful. Thankful for your love and for the freedom we have in this great nation. We’re grateful for the many blessings, which include the experience of a competitive college football game. I am personally grateful for two great head coaches and their staff [sic] who teach their athletes to strive for excellence on the field, but use that same field to teach lessons beyond the game. We ask it in Christ’s holy name, amen.

Following Teaff’s prayer, the Baylor ROTC Color Guard presented the United States’ flag, and the band performed the “Star Spangled Banner” with many crowd members singing along. The state song, “Texas, Our Texas,” immediately followed. The band then

¹⁰⁴ To see a performance of this selection at a different Baylor football game, see bbeew Ecurb, "That Good Old Baylor Line First Game at McLane Stadium 2014," YouTube, <https://www.youtube.com/watch?v=HkQvYVUIz9c>.

concluded its pregame show by leading the crowd in a call-and-response chorus of “Let’s Go Bears.”

Image 3.2



Baylor Line Waiting to Take the Field (November 7, 2013)

As the band exited the field, a large crowd of students amassed in the stadium’s south end zone with the school’s president, Ken Starr, at the front of the group. These students made up the “Baylor Line,” in this case a school spirit organization and not the defensive/offensive lines referenced in the school song (see Image 3.2). The “Baylor Line” is exclusively for freshmen and is most prominently featured during this moment before football games, when, led by the university president, “the Line runs around the field prior to kickoff, then forms an extension to the players’ tunnel as the team explodes

onto the field.” After the team takes its place on the sideline, the Line takes its place among the student seating.¹⁰⁵ In this instance, the Baylor Line took the field as the public address system played Ram Jam’s “Black Betty” (1977), another musical connection to the evening’s “black-out” theme, and Macklemore and Ryan Lewis’s hip-hop selection “Can’t Hold Us” (2012), whose chorus references overcoming barriers, just as Baylor fans expected their team to defeat its ranked opponent:

*Can we go back, this is the moment
Tonight is the night, we’ll fight ‘til it’s over
So we put our hands up like the ceiling can’t hold us
Like the ceiling can’t hold us*¹⁰⁶

The students formed two lines on either side of the players’ tunnel, and just as the players entered the field the musical coordinators shut off the amplified music and the band again performed “Old Fight,” including the “Baylor Spell-Out” cheer. At the fight song’s conclusion, Baylor’s starting players were introduced individually over an accompanying rock loop, with each player receiving an ovation from the crowd.¹⁰⁷ With all the players introduced, the sound booth returned to AC/DC’s “Back in Black,” bookending the major pregame section with this single selection. As AC/DC sounded, the team captains met on the field for the ceremonial coin toss that determined who would receive the ball first, with Baylor receiving the first offensive possession. As the teams lined up for kickoff, the crowd members joined their voices together, creating a roar that gradually increased in volume until the moment that Oklahoma kicked the ball to Baylor, officially beginning the contest.

¹⁰⁵ “The Baylor Line,” Baylor University, <http://www.baylorbears.com/trads/bay-bayline.html>.

¹⁰⁶ Macklemore, “Can’t Hold Us,” in *The Heist* (Alternative Distribution Alliance, 2012).

¹⁰⁷ “Rock loop” refers to a short repeating groove usually sampled from a small rock ensemble, typically including two guitars, a bass guitar, and a drum set.

First Quarter

00-00

When Baylor is on offense, the stadium operates as a much quieter environment by design: musical coordinators refrain from prompting crowd noise so Baylor players can communicate efficiently and effectively. Regardless, the Baylor band sounded the theme from the cartoon *Dudley Do-Right* (1961-1970) as the offense took the field, associating Baylor players with the heroic Mountie depicted in the cartoon.¹⁰⁸ On first-down, the Bears handed the ball to their star running back, Lance Seastrunk, who gained a few yards. The drumline immediately led the crowd in a brief call-and-response cheer with the crowd chanting, “B-U, B-U.” The Baylor quarterback, Bryce Petty, threw an incomplete pass on second-down, prompting another brief drumline cadence. On third-down officials declared that the Oklahoma defense was offsides, resulting in a five-yard penalty and a round of “You Can’t Do That” jeers directed from the audience towards the Oklahoma defense (see Figure 3.2). After the penalty, Baylor still needed three yards for a new set of downs. Petty dropped back to pass, but could not find an open receiver and opted to keep the ball on the ground, gaining the necessary yardage to keep the Baylor drive alive. The crowd roared its approval, and the announcer stated over the public address system, “And that’s another Baylor...” with the crowd joining in for the final two words, “first-down!” After a subsequent incomplete pass the drumline led a cheer of “Go Bears, Go.” On the next play, Petty handed the ball to Seastrunk who gained five yards. The drumline and crowd urged the team to fight for another first-down with a call-and-

¹⁰⁸ Playing the *Dudley Do-Right* theme is a musical tradition the Baylor marching band director, Isaiah Odajima, brought to Baylor from Michigan State, where he previously served as Assistant Director of Bands.

response cheer of “Let’s Go Baylor,” but on the next play the Oklahoma defense managed to bring down Petty in the backfield, forcing Baylor to punt the ball away. Officials signaled for a timeout for television advertisements before the Oklahoma offense returned to the field.

Figure 3.2: “You Can’t Do That” Cheer



Immediately the announcer began reading a stream of advertisements for area businesses over the public address system. Just as he finished these advertisements, the Baylor band director counted off the next selection: a juxtaposition of John Williams’s “Imperial March” from *Star Wars* (1977) and Led Zeppelin’s “Kashmir” (1975) (see Figure 3.3). The crowd joined with the band, chanting “Go” on the first and third beats throughout the selection. This juxtaposition of two minor-key selections associated with powerful icons—Led Zeppelin’s legacy of hard rock and the supernatural power of Darth Vader from *Star Wars*—provides a stark contrast with the positive, heroic cartoon character who served as the initial musical symbol for the Baylor offense. As the Baylor defense took the field, the musical tone was no longer that of heroics, but that of intimidation and power. With the players returning to the field, the crowd joined their voices together and created a dissonant wall of sound to disrupt the communication of Oklahoma’s offense. On its first play, Baylor stopped their running back behind the line of scrimmage for a loss of three yards, prompting the crowd to cheer loudly and then to sustain an even greater volume to disrupt the offense. Before the next play, the Baylor band sounded out an original selection in a minor key arranged specifically for defensive moments, referred to here as “Defense 1” (see Figure 3.4). The Oklahoma quarterback,

Blake Bell, snapped the ball and completed a pass, but only for a gain of four yards, leaving the offense six yards short of first-down, and only giving the crowd more incentive to create noise. At this moment, the opening strains of Guns ‘n Roses’ “Welcome to the Jungle” (1987) (see Figure 3.5) rang from the stadium’s loudspeakers, prompting the crowd to create as much noise as possible to disrupt the opposing team. Bell dropped back to attempt another pass, but it came up incomplete, resulting in a roar of approval from the crowd. As Oklahoma brought their punting team out onto the field, the Baylor band sounded a short abbreviation of its school song, “That Good Old Baylor Line.” The selection consists of the first six-notes of the tune, which outline a major chord, beginning in unison and gradually adding harmony before a fermata, at which point the percussion joins with a sixteenth-note pattern that moves into a double-time roll (see Figure 3.6). The band held this final chord until moments before the ball was put into play, about six seconds in total, and immediately began a “Block that Kick” chant before Oklahoma kicked the ball away to Baylor’s offense.

With gameplay paused, the announcer informed the audience that it was time to “Boogie for Baylor Gear,” cueing a segment in which the stadium cameras showed different audience members dancing, offering the best dancers a gift card to the Baylor bookstore. The criteria for “best dancers” was never elaborated, but as the accompanying electronic dance groove sounded through the loudspeakers, fans responded by both dancing and by cheering for others appearing on the screen until the winning group was announced. The Baylor band followed the boogie-session with an arrangement of Gary Glitter’s “Rock and Roll, Part 2” (1972), which is colloquially called “The ‘Hey’ Song” after the single word of the track that punctuates a number of phrases. The Baylor fans

added “Go Bears” to each iteration of “Hey,” personalizing the selection to their institution (see Figure 3.7).¹⁰⁹ As the players returned to the field the band stopped the selection, ending it mid-phrase. Despite the absence of the musical cue for the “Hey, Go Bears” chant, the crowd executed the cheer twice more in-time, until the Baylor offense took the ball back in hand.

Figure 3.3 “Imperial March/Kashmir” (John Williams [1977] / Led Zeppelin [1975])



¹⁰⁹ In practice, fans of many collegiate and professional teams customize a few words after each iteration of “Hey” in Glitter’s “Rock and Roll, Part 2.” For example, fans of the New Jersey Devils hockey team added “You Suck” to the end of each phrase until Glitter’s song was replaced in 2013. See Greg Wyshynski, “N.J. Devils Fans Boo New Bon Jovi Goal Song, Yearn for Gary Glitter,” Yahoo!, <http://sports.yahoo.com/blogs/nhl-puck-daddy/nj-devils-fans-boo-bon-jovi-goal-song-171950076--nhl.html>.

Figure 3.4 Melody and Percussion Reduction of “Defense 1”

Figure 3.4 shows a musical score for "Defense 1". It is written in 4/4 time. The first system begins with a treble clef staff containing a whole rest, followed by a double bar line and then a melody of eighth notes. The bass staff contains a continuous eighth-note triplet pattern. The second system continues the melody and the triplet pattern. The third system concludes the melody with a half note and a quarter rest, while the triplet pattern continues.

Figure 3.5 – “That Good Old Baylor Line” Abbreviation

Figure 3.5 shows a musical score for "That Good Old Baylor Line". It is written in 4/4 time. The first system features a treble and bass staff with a melody of quarter notes. The second system continues the melody with a half note and a quarter rest, while the bass staff contains a continuous eighth-note triplet pattern.

Figure 3.6 – “Welcome to the Jungle” (1986) Guitar Solo

Figure 3.6 shows a musical score for "Welcome to the Jungle" (1986) Guitar Solo. It is written in 4/4 time. The first system starts with a treble clef staff containing a melody of eighth notes, followed by a double bar line and then a melody of eighth notes. The second system continues the melody. The third system concludes the melody with a half note and a quarter rest, while the bass staff contains a continuous eighth-note triplet pattern.

Figure 3.7 – “Rock ‘n’ Roll Part 2” (1972) Reduction with “Go Bears” Cheer

The musical score is written for three staves: Melody (treble clef), Percussion (bass clef), and Cheer (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with some measures containing repeat signs and others containing specific notes or rests. The score includes instructions such as 'Swing', 'Repeat x5', 'Melody', 'Percussion', 'Repeat x5', 'Cheer', 'One! Two! One! Two! Here we go!', 'Band drops out for play', 'Crowd members cheer despite band's absence', 'Hey!', 'Go Bears!', and 'Hey! Go Bears!'.

Oklahoma’s defensive line began the next series with a misstep, triggering an offsides penalty that gave Baylor five yards. As the officials announced the penalty, fans jeered “You Can’t Do That” at the Oklahoma players. Seizing the opportunity, the Baylor players lined up for their next play, a rushing gain of three yards. The Baylor drumline began another cheer, culminating in two rounds of “Let’s go Baylor; Let’s go Bears.” On

second-down, Baylor executed another rushing play, once again gaining three yards and securing a first-down, prompting another cheer of, “And that’s another Baylor... first-down!” Petty then dropped back for a pass, which fell short of its intended target. On second-down, Petty handed the ball to his running back for a gain of four yards. Following this, the drumline immediately kicked off a repeating rhythmic figure, and between each instance the crowd members cheered “B-U!” On third-down, Petty dropped back and threw the ball downfield, connecting with his wide receiver for a gain of twenty-eight yards. The crowd yelled in excitement at the result. The Baylor band bolstered this by playing a short excerpt from the end of “Old Fight.” The stadium became silent again as Baylor’s offense continued to operate at a fast pace, executing a run play on first-down that gained no yardage. The drumline led another cheer, “Go B-U.” On second-down, Petty connected with his wide receiver for a gain of seven, leaving the Bears three yards short of a new set of downs. On third-down, Baylor tried again to keep it on the ground, and again fell short of the first-down marker, gaining only two yards on the play. With only seconds to make a decision, Baylor decided to leave its offense on the field to try to earn a new set of downs by gaining a yard on fourth-down. Petty quickly snapped the ball and handed it to his halfback, who gained two yards, earning Baylor another first-down and keeping the drive alive. Again, the announcer declared, “And that’s another Baylor... first-down!” Baylor returned to its ground game for the next play, handing the ball off for a gain of four yards. The drumline began a cheer of “Go Bears, Go.” Baylor decided to test Oklahoma’s defense by running again, but this time was stopped by the defense for a loss of two yards. Before Baylor could execute a third-down play, Oklahoma called timeout, briefly pausing the action on the

field. The Baylor band took advantage, playing an arrangement of a tune called, “Let’s go Bears.” On third-down, Petty threw another incomplete pass, leaving eight yards between the Bears and another first-down. Instead of trying to advance the ball, Baylor successfully attempted a field goal, worth three points, making the score Baylor 3, Oklahoma 0. Following this score, the Baylor Band performed “Saints Fight” in its entirety, including the crowd participating in the “Baylor Spell-Out” cheer. The announcer then came over the public address system to alert the audience of a special pizza promotion through Papa John’s. As soon as the advertisement was over, the Baylor band performed “Saints Fight.” As the piece ended the crowd members raised their voices, creating a buzzing atmosphere as the teams took the field to kick the ball to Oklahoma’s offense. As the Baylor kicker approached the ball, the drumline played a slight *accelerando* that peaked at the moment the kicker’s foot connected with the ball. After another brief pause for advertisements, the Baylor defense and the Oklahoma offense took the field to the sound of another cluster-chord created by the audience member’s voices.¹¹⁰

3-0

Oklahoma’s first play was a running play that gained nine yards and effectively silenced the crowd noise. The Baylor band retaliated with another minor-key selection specially arranged for defensive situations featuring martial horn calls among interweaving brass lines. I refer to this selection as “Defense 2” (see Figure 3.8). The crowd then joined the band in creating noise, hoping to prevent Oklahoma from gaining the single yard it needed for a new set of downs. On second-down, the Baylor defense

¹¹⁰ “Cluster chord” refers to a dissonant grouping of closely related pitches, also called a “Tone Cluster.” Early proponents of this technique, such as Henry Cowell, would create these by using their fists to play several adjacent keys on the piano keyboard.

held, not pushing Oklahoma back, but not allowing them to gain yardage either. If Baylor could stop Oklahoma once more, the Sooners would be forced to punt the ball away, allowing Baylor the opportunity to seize the early momentum in the game. Recognizing the significance of the moment, the sound booth and the band immediately engulfed the field in sound. The band sounded out “Defense 1” while the opening strains of “Welcome to the Jungle” again roared out of the loud speakers. The crowd matched the volume of these two sound sources and maintained it until the Oklahoma offense began its play. Oklahoma again handed the ball to its running back, who was quickly met by Baylor’s defense in the backfield for a loss on the play. As the crowd roared its approval, both sides’ special teams units took the field. As the Oklahoma punter kicked the ball away to Baylor, the crowd grew quiet watching the ball fly through the air, which landed in the end zone for a touchback, ensuring that the Baylor offense would take the field at its own twenty-yard line.

The officials signaled a television timeout, before Baylor’s offense could take the field with a chance of furthering its lead. During the pause, the Baylor band established a celebratory tone with a fight song arrangement of “That Good Old Baylor Line” (see Figure 3.9) before the announcer recognized the accomplishments of the Baylor women’s basketball team, at which point a women’s basketball highlight reel was shown on the video board. Slightly overlapping with the video’s conclusion, the drumline began another cadence that filled the final thirty seconds of the break.

Figure 3.8 – Reduction of “Defense 2”

Figure 3.8 shows a musical score for three instruments: Trumpet, Horn, and Low Brass. The music is in 4/4 time and has a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 4. The second system starts at measure 5 and continues to the end of the piece. The Trumpet and Horn parts feature melodic lines with triplets and rests. The Low Brass part provides a rhythmic accompaniment with eighth and sixteenth notes.

Figure 3.9 - Reduction of “Good Old Baylor Line” Fight Song arrangement

Figure 3.9 shows a musical score for two parts: Melody and Percussion. The music is in 4/4 time and has a key signature of two flats (Bb). The score is divided into two systems. The first system contains measures 1 through 5. The second system starts at measure 6 and continues to the end of the piece. The Melody part has a single melodic line. The Percussion part has a rhythmic accompaniment with eighth and sixteenth notes.

As before, a hush fell over the crowd as Baylor's offense took the field. With 5:09 minutes left in the first quarter, the Bears now had a chance to extend their lead. Baylor began its series by handing the ball to Seastrunk, who gained three yards. A group in the crowd yelled a "Go Bears" cheer that could be heard above the crowd members quieted voices. As the offense lined up for the next play, one player mis-stepped, triggering an offsides penalty that pushed Baylor back five yards, leaving the team with second-down and twelve yards to go. The drumline tried to rally the team's morale with a quick cadence before the offense began its next play. Needing to make up for lost ground, the Bears were forced to throw the ball. Petty hit his intended receiver, but a defender was there to break up the pass, bringing up third-down with twelve yards still remaining. The crowd moaned in disapproval, raining choruses of "boos" down onto the field, implying that it believed the defender interfered with the receiver, but the official disagreed and allowed the play to stand. Again, the drumline filled the space, leading a cheer of "Go, Go Bears." However, the offense could not get organized and was forced to take a timeout. The band returned to a celebratory atmosphere, playing "Saints Fight" at the beginning of the timeout, and then doing a drum cheer of "Go Bears" as the offense returned to the field for third-down. Petty dropped back again to pass, and again hit his receiver in stride, resulting a round of cheers and applause from the crowd, but then the crowd grew quiet as a referee threw a flag on the field marking a penalty. The referee announced an "Illegal Touching" penalty on a Baylor player who interacted aggressively with a defensive player. The crowd again booed its disapproval of the call, with individual shouts sticking out of buzz. The penalty resulted in a loss of the down,

bringing up fourth-down and twelve and forcing Baylor to punt the ball back to Oklahoma.

The Baylor band wasted no time in musically greeting its defense by playing an arrangement of Hans Zimmer's "Superman" theme from the film *Man of Steel*.¹¹¹ Again, the audience members joined their voices together to create a deafening roar. Oklahoma ran its first play, a rush for a gain of only one yard, which the crowd greeted with an approving cheer. The Baylor band immediately began its abbreviated version of "That Good Old Baylor Line," holding out the final chord for thirteen seconds. The crowd members continued to raise their voices as Oklahoma began its second play, a completed pass for a gain of six yards. The public address system immediately rang out the opening strains of "Welcome to the Jungle" and the crowd raised its voices to such a volume as to nearly drown out the sound coming from the speakers. The crowd cheered as Baylor stopped the Sooners after a gain of only two yards, but another flag was on the ground, again prompting silence. The referee announced a personal foul for a Baylor player putting his hands on the face of an Oklahoma player, which resulted in a fifteen-yard penalty and easily provided Oklahoma with the necessary yardage to gain a new set of downs. The crowd members raised their voices together in disapproval as Oklahoma lined up to begin the next play, a rush gaining a single yard. The Baylor drumline followed with a brief cadence. As the offense lined up for the play, the crowd members again raised their voices. Oklahoma ran the ball again, and once more only found one yard. "Welcome to the Jungle" immediately rang out over the loudspeakers and the crowd members raised their voices, hoping to get the needed stop. Oklahoma passed the

¹¹¹ Zimmer's theme is built on the primary melody from John Williams' score to the 1978 film *Superman*.

ball, which landed in the hands of the intended receiver, who was immediately hit by a member of the Baylor defense, causing the ball to fall to the ground. The collision was brutal, and the crowd members gasped as they saw the play unfold. There was a nervous murmur moving throughout the stadium as the Oklahoma players took offense at the hit, and members from both teams yelled back-and-forth across the field at each other. After clearing the foray, the referees got together to debate the result of the play and the actions afterward. They ruled that the defender was guilty of targeting, or attempting to hurt a player who does not see the defender coming. Upon hearing the news, the crowd roared its disapproval. As boos rained down from the stands, the referee explained that two other Baylor players were also guilty of personal fouls that occurred *after* the play ended. These three penalties gave Oklahoma thirty-eight yards, positioning them at the Baylor seven-yard line needing only to cover that distance to take the lead. The crowd members protested the call, chanting “bull shit” in a descending minor third. As Oklahoma’s offense took the field once again, the crowd reached a new level of volume as it urged Baylor’s defense to stop Oklahoma from gaining the seven yards needed to score. On first-down, the Sooners handed the ball to their running back, who was stopped for no gain, prompting cheers from the crowd as soon as he was met by a Baylor defender. The band immediately performed “Defense 2” and the crowd sustained the stadium’s volume as Oklahoma lined up for second-down. The volume likely caused some confusion for the Sooner offense and coaching staff, as twelve players accidentally returned to the field, one more than is legal, resulting in a penalty that set them back five yards and brought an end to the first quarter as members of the crowd chanted “You Can’t Do That.”

Second Quarter

During the television timeout that separates the quarters, Baylor recognized a number of donors, who were described over the public address system as having “helped Baylor football rise in prominence, paving the way to the success we’re enjoying now.” Then a random fan attempted to throw footballs into on the field targets for a chance to win money. The fan missed his first throw, prompting an audible moan from the crowd. He hit his next two throws and received celebratory cheers from the crowd as he was rewarded with approximately one hundred dollars.

The mood shifted suddenly as the Oklahoma offense returned to the field, hoping to take advantage of the penalties that ended the first quarter. Again, the crowd members joined their voices together in a cluster of sound, but Oklahoma still managed to find five yards, leaving the team at third-down with two yards to go. Again, “Welcome to the Jungle” blared from the loudspeakers, and the Baylor band played the abbreviated version of “That Good Old Baylor Line,” creating as dense of a soundscape as possible. The noise was loud enough that the Oklahoma offense could not effectively communicate and was forced to take a timeout, giving them the opportunity to regroup. The sound booth played P.O.D.’s (Payable On Death) “[Here Comes the] Boom” (2001) over the public address system, signifying the impact of the Baylor defense on the Oklahoma offense. As the teams returned to the field the crowd members resumed creating disruptive noise. Oklahoma ran the ball but only gained a single yard, leaving them one yard short of the end zone. This result prompted a brief cheer from the audience. Oklahoma’s offense rushed to the line to try to run a surprise play on fourth-down. However, Baylor stopped Oklahoma’s attempted rush, ending its offensive possession at

the one-yard line without allowing a score. The crowd members cheered and the band contributed to the celebration with a performance of “Saints Fight.”

Baylor’s offense had to take possession at the same field position at which Oklahoma ended its drive—the one-yard line. This position meant that any loss of yardage would result in a safety, which is worth two points for Oklahoma and returns possession of the ball to the team. Baylor ran the ball on its first play, and the ball carrier was hit behind the line of scrimmage, but barely inside the legal field of play. The drumline led the crowd in a “B-U” cheer between plays. On second-down, Petty dropped back for a pass, but was unable to escape Oklahoma’s defense, which tackled him in the end zone for a safety, making the game’s official score 3-2 in favor of Baylor, but also requiring that Baylor return the ball to Oklahoma’s offense.

3-2

A media timeout paused the game, and the production booth turned to an audience engagement activity referred to as the “flex cam,” sponsored by the fast food restaurant Whataburger. Here, various audience members were shown on the stadium’s video board with the expectation that they flex their muscles for the cameras. This activity was accompanied by the hip-hop selection “Flexin & Finessin” by Speaker Knockerz (2013). The band followed this activity with the fight song arrangement of “That Good Old Baylor Line.” Afterwards, both special teams units took to the field, prompting the crowd to again create noise. Oklahoma managed an impressive return, taking the ball all the way to the Baylor twelve-yard line. The band played “Defense 1,” attempting to rally the players for another defensive stand. Oklahoma quickly handed the ball off for a gain of three yards. The Baylor band responded to the stop by performing “Defense 2,” again

urging its team to prevent Oklahoma from moving forward. Oklahoma's quarterback dropped back and completed a short pass for a gain of four yards, leaving Oklahoma needing three yards to receive a new set of downs. Again, the band had a prepared response, playing the abbreviated "Baylor Line" excerpt, creating a significant amount of sound. Oklahoma again attempted a pass, which fell incomplete and resulted in a loud cheer from the crowd.¹¹² Oklahoma sent its special teams unit back onto the field to attempt a field goal, prompting the crowd to chant "block that kick" repeatedly. Oklahoma successfully completed its try, shifting the lead into the Sooners' favor at five to three.

3-5

A media timeout followed, which was first filled by an advertisement for the Baylor men's and women's basketball teams. A special promotion followed, in which a fan attempted to catch punts in exchange for various levels of prizes. The Baylor drumline filled the remaining space with a cadence until the teams lined up for Oklahoma to kick the ball back to the Baylor offense. The crowd members raised their voices louder and louder as the Baylor player who caught the ball raced further and further up the field, before he was caught at Oklahoma's forty-five-yard line. As the Baylor offense took to the field, the band greeted the players with "Saints Fight." The quarterback kept the ball on first-down, running for a gain of three yards. The offense quickly ran the next play, a pass for four yards. The drumline kicked off a cheer of "Let's Go Baylor, Let's Go Bears" before the next play, a rush for four yards, giving Baylor a first-down and prompting the call and response of "That's Another Baylor—First-down." On the

¹¹² Trevor Knight substituted in for Blake Bell on the first and second-down plays of this drive, but Bell returned for third-down.

subsequent first-down play, Petty threw an incomplete pass. A player was injured during the play and the crowd drew silent until he managed to take his feet, resulting in a round of applause. The injury also prompted a media timeout, during which an outstanding faculty member was recognized over the public address system. Afterwards, the audience was encouraged to participate in a shuffling game displayed on the video board that was accompanied by the electronic dance music group LMFAO's "Party Rock Anthem" (2011).¹¹³ Just before the video began, the announcer stated, "Remember, no wagering, please." Following the activity, the band performed a brief arrangement of The White Stripes' "Seven Nation Army" (2003). Play resumed with Petty throwing an incomplete pass on first-down. Immediately, the drumline led a cheer of "Go Bears." On second-down, Baylor rushed the ball for a gain of three yards. On third, Bell was sacked for a loss of four yards, prompting moans from the audience. This left Baylor at the Oklahoma thirty-five-yard line, meaning that a field goal would require fifty-two yards. Despite the significant distance Baylor tried the kick, which was unsuccessful, and resulted in giving Oklahoma the ball in relatively good field position.

There was no pause in the game between possessions, so the crowd members quickly created disruptive noise. The Oklahoma players did not communicate effectively as to when the play would begin and committed a "false start" penalty when one player began too early, resulting in a five-yard loss. After the referee announced the penalty, the drumline performed a single repeating measure with the crowd cheering "defense" on the fourth beat of every cycle. The crowd members raised their voices into a cacophony as

¹¹³ LMFAO's band name comes from a commonly used abbreviation for "laughing my fucking ass off" found in text-based conversations online or over other messaging services.

the Sooners lined up for their next play, who then suffered a penalty before they could begin—a “delay of game” for not beginning their play within an allotted forty-second window. Oklahoma needed twenty yards to gain a new set of downs, and fans cheered even louder celebrating the Sooners’ mistakes. Oklahoma finally executed a running play, but only gained one yard. As the Sooners lined up for second-down, the Baylor band played “Defense 2,” sounding the horn calls as if signifying that Baylor’s defense was hunting Oklahoma’s offense, which still needed nineteen yards to continue its drive. On second-down, Bell dropped back to pass, and connected a long pass to his wide receiver for a gain of twenty-eight yards, securing an Oklahoma first-down and momentarily silencing the crowd. Some Baylor fans began another “Defense” cheer as the teams lined up for the next play, but at a more conservative volume than the previous set of downs. Bell’s first-down pass fell incomplete, and the crowd responded by increasing the volume of its cheers. The following play resulted in a personal foul penalty against Baylor, giving Oklahoma a fifteen-yard gain and another first-down. Unhappy with the officials, individuals voiced their disagreement with the referees before again joining their voices together to create noise. Bell’s first-down pass fell incomplete, and the Baylor band began playing its “Baylor Line” excerpt, creating as large a sonic disturbance as its instruments would allow. Bell threw an incomplete pass on second-down. “Welcome to the Jungle” rang out of the loudspeakers and the crowd matched the song’s volume hoping to finally end the Oklahoma drive. Bell dropped back to throw a third consecutive pass, which resulted in a third incomplete attempt. Situated at the thirty-one-yard line, Oklahoma sent out its field goal unit to attempt a forty-eight yard try that it

hoped would extend its lead. However, the attempt was not accurate, and the crowd cheered as the ball fell harmlessly to the ground.

As the Baylor offense took the field, a chant of “We Want a Touchdown, Baylor” emerged from the stands (see Figure 3.10). On first-down, Baylor handed off the ball and the running back found a large hole, gaining twenty yards and securing a new set of downs. The play resulted in another “That’s Another Baylor—First-down” cheer and placed the offense just inside Oklahoma’s half of the field. On the next play, Petty connected with a receiver for a gain of seven yards. Afterwards, Oklahoma received a personal foul penalty resulting in another fifteen-yard gain for Baylor. The crowd members roared their approval, and Baylor quickly lined up and began another play. Petty snapped the ball and began running, gaining twenty yards on the ground, and positioning Baylor at the Oklahoma seven-yard line. The crowd cheered its approval and again celebrated “another Baylor—first-down.” Baylor’s offense wasted no time running another play: a run for a two-yard gain. The drumline led the crowd in a cheer of “Let’s go Baylor; Let’s go Bears” as the team lined up for another try at the end zone. Petty snapped the ball and ran it himself, gaining five yards and scoring a touchdown. The band performed “Old Fight,” and the crowd participated by doing the “Baylor Spell-Out” at the appropriate musical moment (see Figure 3.1). While the band performed the fight song, Baylor successfully completed its try, retaking the lead by a score of 10 to 5.

Figure 3.10 – “We! We Want a Touchdown Baylor” Cheer



A television timeout paused the action. The public address system announced that it was time for the “Kiss Cam,” in which couples were shown on the video screen with the expectation that they will then publicly demonstrate their love with a kiss. This was accompanied by One Direction’s hit song “Kiss You” (2012). The Baylor band followed this with a performance of Glitter’s “Rock ‘n Roll, No. 2.” Its performance was quickly drowned out by crowd noise as the players returned to the field for kickoff. As the players from each team began running towards each other, the volume of the crowd member’s voices gradually increased in volume until the moment the ball was kicked by Baylor to Oklahoma, which was then returned to the Oklahoma twenty-five-yard line.

As Oklahoma’s offense took the field the cluster of sound again grew in volume. Some fans could be heard repeatedly chanting “Defense, Baylor, Defense.” Bell began the play, stepped back, and threw the ball to a receiver twelve yards down the field for a first-down. The Baylor drumline began a cheer, but it was quickly cut short as Oklahoma rushed to begin the next play, forcing the musicians to silence their instruments. The Sooners ran the ball for a gain of two yards. The drumline played a brief cadence, but the Sooners silenced the musicians again by quickly lining up to run a play. Bell dropped back and completed a pass for six yards, leaving the Sooners two yards short of a new set of downs. Immediately the familiar strains of “Welcome to the Jungle” rang out of the loudspeakers and the crowd members raised their voices to a roar. Oklahoma handed the ball to its running back, who scrambled for a nine-yard gain, earning a new set of downs. The Baylor band began performing “Defense 1,” but again Oklahoma lined up for its next play and forced the musician’s silence. Bell stepped back to pass, but the pass was

incomplete. The Baylor band began “Defense 1” again and completed the selection. Oklahoma took its final timeout to reset its offense. During the pause, Baylor’s cheerleaders coordinated a call and response between the sides of the stadium, with one side calling “Baylor” and the other responding “Bears.” This was a brief timeout, with the players returning to the field about thirty seconds later, at which point the crowd members ended the cheer and resumed creating disruptive sound. Bell dropped back to pass, but could not connect with a receiver, bringing up third-down with the Sooners needing ten yards to continue their drive. The crowd members raised their voices, urging the Baylor defense to stop Oklahoma once more. Bell dropped back for a third straight pass and connected with a receiver who was five yards down the field. The receiver was immediately stopped by the defense, bringing up fourth-down and ending the Oklahoma drive. With 4:13 left in the second quarter, the Sooners sent out their punt team and kicked the ball back to the Baylor offense. At this point, the Baylor band quickly filed out of the stands to take position alongside the football field in order to be able to quickly begin its performance at halftime.

The stadium volume dropped dramatically as Baylor’s offense took the field. Petty handed the ball to a running back, who gained one yard. Baylor’s players moved quickly to begin the next play, a deep throw by Petty that resulted in an incomplete pass. Before the next play began, an Oklahoma player crossed to the Baylor side of the field, resulting in a five-yard penalty for Oklahoma and leaving Baylor needing four yards for a first-down. Baylor again opted to pass the ball, and Petty connected with his receiver for a gain of five yards and a first-down. “That’s another Baylor—first-down” rang through the stands. Baylor hastily lined up to run its next play. The play was a run gaining

thirteen yards, resulting in “another Baylor—first-down.” On the next play, Petty dropped back to pass, but his receiver was pushed by a defender and was unable to catch the pass. The push resulted in a “Pass Interference” penalty, giving Baylor fifteen yards and another first-down. Baylor’s next play was a run for a one-yard gain. On second-down, Petty searched down the field for a receiver, and connected with his target for a gain of thirty-nine yards. The crowd cheered in celebration, but the offense did not slow down, rushing to the line of scrimmage to begin the next play. Petty snapped the ball before the crowd had finished celebrating, and he ran the ball for a one-yard gain. On second-down, Petty connected with a receiver for a gain of twelve yards. The receiver was tackled just short of the end zone, but the defender tackled him by grabbing his facemask. This penalty resulted in Baylor having a new set of downs from the one-yard line. Baylor wasted no time running the next play, a designed run for the quarterback that easily gained the team the single yard needed, resulting in a touchdown. Cheers and whistles rained down from the stands as the field goal unit lined up to kick the extra-point, and the sound booth began playing a recording of the band performing “Old Fight.” The recording continued to sound through the successful attempt, which made the score 17-5 in favor of Baylor. The players ran off the field as the closing strains of “Old Fight” sounded through the speakers, and the fans chanted the “Baylor Spell-Out” at the corresponding musical moment. The cheer ended with “B-A-Y, L-O-R, Baylor Bears Fight,” and almost in rhythm with the chant, the opening brass chords of House of Pain’s “Jump Around” rang out through the speakers. Fans cheered in excitement, and as soon as the song’s iconic groove began, fans around the stadium began jumping up and down in rhythm. Many individuals also sang along, particularly with the song’s well-known

opening line: “Pack it up, pack it in. Let me begin.” The song ended prematurely, as both teams lined up for Baylor to kick the ball back to Oklahoma’s offense with exactly 1:00 left in the half.

17-5

Oklahoma’s offense returned to the field hoping to score in the short amount of time remaining in the half. The crowd roared to life again, urging Baylor’s defense not to allow Oklahoma any offensive progress. Bell stepped back to pass, scanning for his receiver and throwing to a target about ten yards down the field. The moment before the ball connected with the Oklahoma receiver, a Baylor defender stepped up and intercepted the pass. The audience members cheered in celebration, as the result of the play meant that Baylor would have fifty seconds in which to attempt to score before the end of the half. Crowd members chanted “B-U” repeatedly as the offense returned to the field. Petty threw on first-down, but the pass fell incomplete, somewhat muffling the crowd. Petty passed again on second, and the pass again fell incomplete. On third-down, Petty dropped back as though he would pass again, but pulled the ball down into the crook of his elbow and started running, gaining fourteen yards and “another Baylor—first-down.” Baylor quickly ran its next offensive play, an incomplete pass. With less than twenty seconds left in the half, Baylor needed to cover twenty-four yards to score. A small number of audience members shouted out encouragement, but the sonic environment was largely hushed. Petty dropped back for another pass, and as the ball left his hands the audience members grew even more silent as they watched it spiral through the air and fall safely into the arms of his receiver twenty-four yards later for another Baylor touchdown. Again the sound booth played a recording of “Old Fight” through the stadium’s loudspeakers,

which sounded through the extra-point attempt that made the score 24-5, and culminated in the “Baylor Spell-Out” cheer. DJ Kool’s “Let Me Clear My Throat” filled the moments following the fight song, which, much like “Jump Around,” repeatedly calls for listeners to “jump,” a charge welcomed by many in the stadium. With thirteen seconds left in the half, Baylor kicked the ball to Oklahoma’s offense, which ran a single play for a gain of three yards before both teams vacated the field for halftime. As the teams exited, many fans cheered loudly in appreciation of the Baylor players’ efforts.

24-5

Halftime

The announcer introduced the Baylor band, which began filing onto the field accompanied by a drum cadence. Citing the U.S. Declaration of Independence, he informed the audience,

Tonight’s halftime presentation is a tribute to our beloved country, to those who have served before us with patriotism and honor, and to those who currently serve... in devotion to these immortal words, ‘that all men are created equal, that they are endowed by their Creator with certain inalienable rights, and among these rights are Life, Liberty, and the pursuit of Happiness.’¹¹⁴

The band performed a brief introductory selection that included references to a few patriotic tunes, including “Stars and Stripes Forever” and “You’re a Grand Old Flag.”

The announcer then returned to inform the audience that “[n]ow the Golden Wave presents a tribute to all who currently serve or have served in the United States’ armed forces.” He also requested that members of the armed forces stand when the song of their corresponding military branch was performed.

¹¹⁴ Baylor’s band likely performed a patriotic halftime show at this game as the following Monday, November 11, 2013 was Veteran’s Day.

The first branch recognized was the Army with the “Caisson Song,” during which the band formed an outline of a tank, which then rolled across the field. Next was a performance of “Semper Paratus” for the Coast Guard, during which the band formed the image of a ship, which then “sailed” the reverse direction across the field.” The third branch was the “Marine Hymn,” during which the band members formed the letters “U,” “S,” “M,” and “C” as well as an anchor. Next was the Air Force with its song “The U.S. Air Force,” during which the band formed two planes complete with exhaust created using fire extinguishers. The final selection of this section of the performance was “Anchors Away” in honor of the Navy, complete with the band forming the image of a submarine floating on the seas, and then sinking beneath them. The announcer declared the end of the show, stating, “Ladies and Gentlemen, our tribute to America, from your Golden Wave Marching Band.” During this announcement the band formed the word “America” on the field in block letters. As a final number, the band played “Old Fight” as the musicians left the field, during which the announcer recognized the leadership of the band program.

The announcer read a number of advertisements in the space that followed, highlighting the stadium’s concessions, a local Chevrolet dealership, and McDonald’s. The Chevrolet dealership also sponsored a fan field goal contest, in which one fan attempted a field goal for a chance of winning a pick-up truck. The fan would have to kick the ball through the field goal posts and into the bed of the truck in order to win, and he was unsuccessful in his attempt. Following the field goal contest, the announcer recognized a number of former Baylor football players in attendance, who were announced as the “All-Floyd Casey” team, commemorating the best players who played

at the university during the years the football team played at Floyd Casey Stadium. To close halftime, the sound booth played two selections, “1901” by Phoenix (2009) and “Halftime” by the Ying Yang Twins featuring Homebwoi (2004). As “Halftime” came to a close, both teams returned to the field. Since Baylor received the first possession to begin the game, Oklahoma would begin the second half on offense. As the special teams units lined up in their positions on the field, the crowd began to roar once more.

Third Quarter

The moment the Baylor kicker’s foot connected with the football, the roar created by the audience members came to an end. An Oklahoma player caught the ball in his own end zone and took a knee, signaling that the Sooners would begin their offensive possession at their twenty-yard line. As the special teams units vacated the field, the Baylor band performed the “Imperial March/Kashmir” juxtaposition for the second time in the game, complete with the crowd chanting of “Go” at the appropriate moments. As was the case in the selection’s first instance, this set a dark, menacing tone for the Baylor defense, which took the field hoping to prevent an Oklahoma score and preserve Baylor’s lead. The crowd roared to life as Oklahoma’s offense took its position at the line of scrimmage. As the first play began, Bell fell down behind the line of scrimmage for a loss of a yard. The crowd roared to life, urging the defense to prevent Oklahoma from gaining the eleven yards now needed for a new set of downs. On the second play, Bell stepped back and quickly threw the ball, connecting with his receiver for a gain of seven yards, leaving Oklahoma four yards shy of a first-down. The familiar strains of “Welcome to the Jungle” rang out over the field, and the Baylor drumline joined the soundscape by playing a brief cadence. The crowd members joined their voices together, peaking in

volume as Bell snapped the ball for third-down. A Baylor defender broke through the offensive line, and took Bell down in the backfield for a loss of one yard. Oklahoma's offense left the field to punt the ball back to Baylor. The Baylor band played the fight song arrangement of "That Good Old Baylor Line," celebrating the team's defensive efforts and welcoming the offense to the field.

Baylor's offense went to work in a relatively calm stadium, as fans had again quieted to allow the offensive players to interact easily. On first-down, Baylor ran the ball, gaining a single yard. Its second play was whistled dead by officials before the play started due to a "false start" penalty that set the team back five yards. Bell attempted to pass on second-down, but his throw fell incomplete. He attempted another pass on third and connected with his receiver for a gain of eleven yards, but still fell short of what was needed for a first-down. Forced to punt, Baylor sent its kicking unit out on the field to cheers of "Let's Go Baylor" from the fans. The ball flew downfield and was downed at the four-yard line, giving Oklahoma very difficult field position on its next possession.

A media timeout paused the game, and the announcer introduced the "Baylor Songleaders," a group of female students in uniforms who performed a dance routine to Bon Jovi's "We Got it Going On" (2007).¹¹⁵ Following the Songleaders' routine, the Baylor band performed an arrangement of Macklemore and Ryan Lewis' "Can't Hold

¹¹⁵ A few collegiate institutions feature female groups called "Song Girls" or "Songleaders," including Baylor and the University of Southern California respectively. While there may have been a period in which these women were expected to sing, their primary function now is to perform dance routines. For more information on this practice, see "Spirit Squads -- Songleaders," Baylor University, <http://www.baylorbears.com/ot/spirit-squad-song-leaders.html>. Also see "U.S.C. Song Girls," University of Southern California Student Affairs, <http://sait.usc.edu/Recsports/spirit/song/>.

Us” (2012). Before the arrangement concluded, both teams returned to the field, causing the band to end its performance.

As the band dropped out of the soundscape, the crowd members returned to their defensive form, creating as much disruptive noise as possible. Oklahoma played the possession cautiously, knowing that a small loss of yardage would result in a safety, further increasing the distance between Baylor and Oklahoma on the scoreboard. Oklahoma kept the ball on the ground on first-down, but lost one yard, placing them on the three-yard line. The fans briefly celebrated, but quickly resumed creating noise. Oklahoma ran the ball again, gaining two yards on the play. The fans briefly celebrated before they were further urged to create noise again by the “Welcome to the Jungle” theme. Bell dropped back to pass on third-down but could not connect with his receiver, once more forcing Oklahoma to send out its punt team. Before fourth-down, the band performed “Saints Fight” to celebrate its defensive stop. Oklahoma committed a “false start” penalty before it managed to run its play, meaning it would have to punt from its own three-yard line: a particularly dangerous position. Oklahoma successfully got its punt away, but the ball only travelled thirty-one yards, giving excellent field position for its next drive.

The crowd was noticeably more animated than on ’s previous possession due to its excitement about the Bears’ scoring opportunity. lined up for its first offensive play, snapped the ball, and handed it to Seastrunk who gained six yards on the ground. The offense quickly lined up for their second play and handed the ball off to Seastrunk again, resulting in a loss of one yard. The drumline chimed in to lead a cheer of encouragement, “Go Bears, Go.” Baylor snapped the ball on third-down, and Petty kept the ball himself

for a gain of three yards. A player was injured during the previous play, and while he received medical attention, Baylor faced a major decision: run another play and try to gain two yards to gain a first-down but risk not gaining the necessary yardage and turning the ball back over to Oklahoma, or attempting a forty-three-yard field goal. The crowd began to applaud as the injured player returned to his feet and was helped off the field, but the timbre of the crowd noise changed quickly as the audience members realized that Baylor's offense was returning to the field to attempt the higher-risk, higher-reward play. Petty snapped the ball and then ran it himself, gaining nine yards and securing a new set of downs. The band punctuated the successful play with the final cadence from the fight song arrangement of "That Good Old Baylor Line" and a cheer of "Go Bears" from the crowd. On the next play, Petty dropped back and threw a pass, connecting with a receiver in the end zone for a Baylor touchdown. Immediately the band leapt into a performance of "Old Fight," which dropped down in volume during the extra-point try, and then returned to full volume after the ball passed through the uprights. As with the previous performances, the crowd participated in the song by doing the "Baylor Spell-Out" cheer, concluding the song with "Baylor Bears, Fight!" transitioning into a media timeout.

31-5

The Baylor cheerleaders took to the field and led an antiphonal chant between each side of the stadium with a call of "Baylor" and the response of "Bears." This cheer lasted about forty-five seconds, before the band took over with a performance of the MarchFourth Marching Band's selection "Gospel" (2009), which was featured in the Disney children's film *Monster's University* (2013). The piece features a sung chorus built on the words "Rise Up," which was a motto for Baylor football in recent years. The

band concluded the instrumental portion of the selection just as the special teams units took its positions on the field. With the band members' instruments at their sides, they continued to perform with their voices, singing the chorus even as the crowd drowned them out with its customary cluster-chord of sound, which cut off abruptly as the kicker's foot met the ball. The band members sang the words "to the sky" as the ball flew through the air and was fielded by the Oklahoma players, who would begin their possession at their twenty-nine-yard line.

Oklahoma's offense needed to score to keep its team competitive in the football game. Accordingly, the Sooners first attempted a big passing play. Bell dropped back to pass on first-down, but could not find his receiver, bringing up second-down and ten yards to go. The Baylor band began playing Hans Zimmer's theme from the superhero film *Man of Steel* (2013), implying that the Bear defense was as indestructible as Superman. Bell quickly organized the Oklahoma offense and lined its players up for its second play, forcing the Baylor band to cease performing. Bell dropped back to pass again, this time connecting with his receiver for a gain of nineteen yards and a new set of downs. Oklahoma rushed to the line to begin its next play: a handoff to the running back who found space and ran for a twenty-three-yard gain, positioning the Sooners at midfield. The Baylor band immediately tried to rally the defense by playing the "Imperial March/Kashmir" defensive theme. Oklahoma ran another rushing play to begin its new set of downs and gained six yards on the play. Between downs, the crowd and the Baylor drumline performed a cheer that repeated the word "defense." On second-down with four yards to go, the crowd cheered louder, urging the defense to stop the Sooner drive. Oklahoma kept the ball on the ground again, but Baylor defenders quickly met the

running back, stopping him for no gain. The crowd members cheered in approval of the defensive stop, and then resumed their yelling for another stop on third-down. Their volume was matched by the loudspeakers blaring the opening strains of “Welcome to the Jungle” and then matched again by the Baylor band performance of the excerpt from “That Good Old Baylor Line.” Despite the overwhelming volume from these three sources, Bell snapped the ball, stepped back to pass, and connected with a receiver along the sideline for a gain of six yards. This resulted in a new set of downs and effectively silenced the crowd. Oklahoma sped up its offense, hoping to catch the defense unprepared. Bell handed the ball to a running back, who gained eight yards on the play, leaving the Sooners only two yards from a first down, and nine from the end zone. The crowd came back to life, urging the defense to hold strong. Oklahoma rushed again, but was met by the Baylor defense in the backfield for a loss of one yard, bringing up third-down. “Welcome to the Jungle” signaled the crowd to create noise and urge a final stop. The band chimed in with “Defense 2,” signifying an upcoming battle with the selection’s prominent horn calls. Oklahoma snapped the ball and again handed it to a running back, who was taken down by the Baylor defense for no gain, bringing up fourth-down. Oklahoma did not send its special teams unit out onto the field to attempt a field goal on fourth-down, as would be expected in this situation. It instead left the offense on the field for a final try at a first-down or a score. The sound booth quickly returned to “Welcome to the Jungle,” and the crowd members raised their voices, but Oklahoma snapped the ball and Bell connected with his receiver ten yards down the field for a touchdown. The crowd moaned in disappointment, but as the Sooners lined up for their extra-point attempt, some crowd members urged the Baylor special teams unit to “block that kick.”

Despite this chanting, Oklahoma successfully completed its extra-point try, closing the gap between the teams' scores: Baylor 31, Oklahoma 12. A media timeout followed.

31-12

During the break, the announcer informed the audience that a group would move around the stadium throwing T-shirts into the crowd. As that activity proceeded, the Baylor band provided musical accompaniment with an arrangement of the Eagles' "Heartache Tonight" (1979). In the context of the game, this selection may have also alluded to the "heartache" the Oklahoma players and fans would experience by losing an important contest. The band's performance came to a close as Oklahoma kicked the ball back to Baylor. A Baylor player returned the kick to his own twenty-four-yard line. At this point, the band signaled the return of the Oklahoma offense with a performance of "Saints Fight." Another media timeout followed kickoff, during which the Baylor drumline played a cadence, and then the band reprised the theme from *Dudley Do-Right*. Then the players returned to the field.

The stadium quieted as Baylor's offense took the field. Its first play was a rush. The running back broke through the defensive line, and found himself in the open field, sprinting for a gain of thirty-nine yards before finally being tackled by a member of the Oklahoma secondary. As the player ran down the field, the crowd cheered louder and louder, peaking at the moment before the runner was caught, and following that moment with a slight moan of disappointment at his inability to completely break away from the defender. The band also celebrated with the final cadence from the fight song arrangement of "That Good Old Baylor Line." On the next play, Petty could not connect with his receiver. The officials gathered together to discuss an illegal activity that

occurred. The referee announced that Oklahoma had committed a “holding” penalty on the play, giving Baylor another ten yards and a first-down. Baylor kept the ball in its running back’s hands on the next play, and he managed another large gain: seventeen yards for “another Baylor—first-down.” That play gave Baylor first and ten from the Oklahoma ten-yard line. On first-down, Baylor ran again for two yards. The referees ruled that the second-down play was an “offensive pass interference” penalty, moving Baylor back fifteen yards to the twenty-three-yard line and prompting a number of “boos” from the audience members. Baylor rushed once more, only gaining one yard and bringing up fourth-down. The Bears sent out their kicking unit to attempt a field goal for three points. The kicker’s try was successful, putting Baylor up by a score of 34 to 12.

34-12

The Baylor band celebrated the score with “Old Fight” and the “Baylor Spell-Out” cheer. The public address system followed with Lil Reese’s “Traffic,” featuring Chief Keef (2012). The latter selection lasted only for a few moments before the special teams units took the field for kickoff. The drumline began a short repeated phrase that accelerated until the moment the ball was kicked. The kickoff landed out of bounds, meaning that Oklahoma would begin its drive at its own thirty-five-yard line.

As Oklahoma’s offense took the field, the crowd members created disruptive noise and chanted “Defense” along with a drum cadence. Bell dropped back to pass, but could not connect with his receiver. One of the officials threw his penalty flag, immediately prompting “boos” from the crowd as it anticipated a “defensive pass interference” call. The referee confirmed his suspicions over the sound system, prompting another round of “boos” and moving Oklahoma fifteen more yards down the

field. With the next play approaching, the crowd returned to its defensive form and created as much noise as possible. Bell stepped back to pass once more, and his attempt fell incomplete. The Baylor band played the opening measures of “Defense 2,” stopping as the Oklahoma offense lined up in its “hurry-up” offense. Oklahoma handed the ball off on the next play, and the running back gained two yards before being tackled. The Baylor band urged the defense to stop Oklahoma with the excerpt from “That Good Old Baylor Line,” holding the final chord for twelve seconds. Bell stepped back and quickly passed the ball, connecting with a receiver for a nineteen-yard gain and a new set of downs. Oklahoma moved to the next play, taking advantage of a newly quiet crowd. Bell completed another pass, a six-yard gain, placing Oklahoma at second-down with four yards to go from Baylor’s twenty-three-yard line. The Baylor band returned to the “Imperial March/Kashmir” theme, but Oklahoma would not begin another play before the third quarter ended.

At the end of the third quarter, the Baylor band began performing a slightly slowed down rendition of “Old Fight.” At Baylor the break between the third and fourth quarters includes a stadium-wide sing-along to the school’s primary fight song. The words are displayed on the stadium’s various video boards, and the crowd sings along and also does the “Baylor Spell-Out” cheer. The announcer then informed the crowd that there would be game highlights on the board, sponsored by a local restaurant called “George’s.” As those highlights played, the Baylor band performed “Saints Fight,” but its performance was cut short by the teams’ return to the field for the final act of the contest.

Fourth Quarter

With a lead of thirty-four to twelve at the beginning of the fourth quarter, the Baylor fans in Floyd Casey Stadium were filled with hope—for victory and national prominence—as well as caution, understanding that Oklahoma’s potent offense was capable of scoring and scoring quickly, and that it currently had possession of the ball. Oklahoma was positioned at the Baylor twenty-three-yard line, already within scoring field goal range. The quarter began on second-down, and Oklahoma only needed to progress the ball four yards to secure a new set of downs and sustain its hopes of closing the gap in the score. Bell snapped the ball, dropped back to pass and quickly released the ball, which fell to the ground incomplete. The strains of Guns ‘n Roses’ “Welcome to the Jungle” again rang from the stadium’s loudspeakers. The crowd members joined its voices together to form a dissonant wall of sound. On third-down, Bell kept the ball and ran it himself, but only gained one yard, leaving him three yards away from a new set of downs. The Baylor band again sounded out its abbreviated arrangement of “That Good Old Baylor Line.” The band held its final chord a total of fourteen seconds, urging the crowd to join its instruments in creating more disruptive noise. As the chord filled the stadium, the sound booth returned to the excerpt from “Welcome to the Jungle,” filling the stadium with sound projected from both ends of the stadium. Bell dropped back to pass, needing three yards to keep his team’s drive alive, but again his pass fell incomplete, resulting in a turnover to the Baylor offense. As Oklahoma’s offense left the field, the crowd members shouted their approval to Baylor’s defense, and the band welcomed the offense to the field with “Saints Fight.” The crowd chimed in with a cheer

of “Let’s Go Baylor” just before the final chord, after which chants of “B-U, B-U” could be heard throughout the stadium, as victory came ever closer.

The crowd members lowered their voices as the Baylor offense came onto the field. Petty initiated the first play, a handoff to the running back resulting in a four-yard gain. The crowd remained subdued as the Baylor offense lined up for second-down. This time the quarterback launched the ball downfield, connecting with a receiver for a fifteen-yard gain. The crowd roared its approval, and the announcer stated over the public address system, “And that’s another Baylor,” with the crowd joining in, “first-down!” With a new set of downs, Baylor returned to its running game, handing the ball off for a four-yard gain on first-down and an eight-yard gain on second, prompting a, “That’s another Baylor—first-down!” The crowd applauded, but the Baylor offense lined up quickly to continue its drive: a sequence of two quick plays, both ten-yard passes resulting in more iterations of the first-down announcement/cheer. These passes were followed by a five-yard run that left one player injured on the field. For this moment, the crowd became even quieter, waiting on the young man to receive medical attention before the game resumed. As the injured player made his way off the field, the announcer returned to the public address system to inform fans that tickets were still available for the season’s final two home games, perhaps misdirecting the audience’s attention from the injured player. Returning to the field of play, the Baylor team immediately misfired, drawing a false-start penalty that resulted in a five-yard loss. As the referee announced the penalty, he was greeted by a volley of boos from around the stadium in protest of the decision. Baylor was unable to recover, running for three yards on the next play and then throwing an incomplete pass, bringing up fourth-down. Baylor then elected for a long

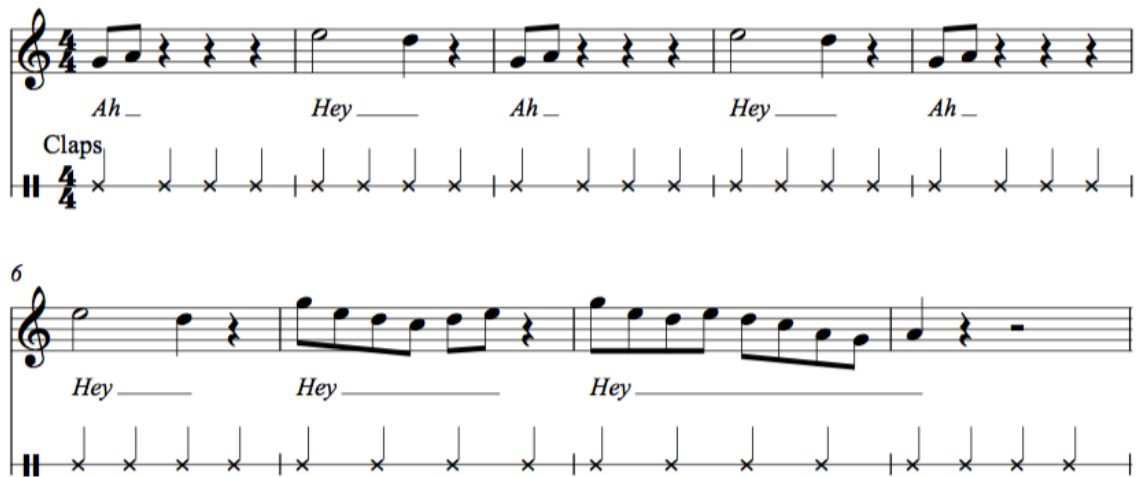
field-goal try, resulting in a forty-one-yard miss. The crowd members moaned in unison as the ball sailed wide of the target, and the game came to a halt as officials called for a television timeout.

To fill the pause in the game, the band kicked off a three-minute arrangement of the popular song “Runaway Baby” by Bruno Mars (2011). This lengthy performance included cheers of “Go Baylor,” and series of antiphonal “Heys” shouted across the stands by member of the ensemble. The lyrics to the song’s chorus warns a romantic partner to “run, run, run away, run away baby / Before I put my spell on you.... / ‘Cause Lord knows I’m a Rolling Stone.”¹¹⁶ While the song originally detailed a romantic relationship, in this context the Baylor band, confident in its team’s substantial lead, can be read as telling the Sooners that they would do better to flee from Floyd Casey Stadium than to return to the field and face the Baylor defense again. As Baylor lined up opposite the Sooner offense, the audience members again joined their voices together in a collective roar. Oklahoma began the play, but was flagged for a holding penalty, setting the team back another ten yards, and placing it twenty yards from a new set of downs. The crowd applauded the official’s call, and immediately began chanting “De-fense, De-fense.” On the next play, Bell threw an incomplete pass, bringing up second-down and twenty yards to go to gain another first-down. The band sonically captured the moment with “Defense 2.” Oklahoma threw another incomplete pass, which was instantly followed by the opening strains of “Welcome to the Jungle.” The crowd members matched the volume of the public address system with their voices, knowing the significance of a Baylor defensive stop. Bell dropped back to pass, but was again unable

¹¹⁶ Bruno Mars, “Runaway Baby,” in *Doo-Wops & Hooligans* (Atlantic, 2010).

to connect with his receiver. The Baylor band returned to its abbreviated arrangement of “That Good Old Baylor Line,” and again sustained its final chord until the moment before the play began, this time holding the chord for six seconds. Oklahoma punted the ball away to return the offensive possession to Baylor, and prompting another pause in the game for a television timeout.

Figure 3.11 – Central Groove in Kanye West’s “Power” (2010)¹¹⁷



As with the last break, the band was entrusted sustaining the momentum of the game, and, accordingly, it quickly began an arrangement of the Edgar Winter Group’s “Frankenstein” (1973), which filled the three-minute break. Afterwards, a hush again fell over the stadium as the Baylor offense returned to the field. Seeking to use as much of the roughly ten minutes of game time remaining, Baylor relied on its running game. On the first play, its running back found a hole in the Oklahoma offensive line and sprinted for a twenty-three yard gain. The crowd roared its approval, and the announcer declared, “That’s another Baylor—first-down!” The stadium quickly quieted. Baylor ran the ball again, losing a single yard. With the crowd, band, and public address system quiet, the

¹¹⁷ Kanye’s groove is built on a repeated sample from Continent No. 6’s “Afroamerica,” which is notated here.

Baylor offense lined up for its next play. To the surprise of everyone in the stadium the quarterback dropped back for a pass, and connected with his receiver for twenty-five yards and a touchdown, further increasing the distance between the two teams. The band immediately chimed in with “Old Fight,” initiating the stadium-wide celebration. As the teams lined up for the extra-point try, the band dropped its volume to a minimal level. The moment the ball sailed through the uprights to complete the extra-point attempt, the band returned to its full volume as the crowd clapped along, making the score 41-12, in favor of Baylor. The crowd’s cheers hardly subsided before the sound-booth played a lyrics-free version of Kanye West’s “Power” (2010) (see Figure 3.11), which sounded until the moment before the ball was kicked back to Oklahoma. This particular version did not include West’s lyrics, but the song’s chorus famously includes the line “No one man should have all that power.”¹¹⁸ By choosing this musical selection, the Baylor musical coordinators associate Baylor’s lopsided handling of Oklahoma as being due to the surplus of power referenced in West’s selection.

41-12

Oklahoma’s offense returned to the field, and elected to run the ball on first-down, gaining six yards on the play. It quickly lined up for second-down and completed a pass another six yards and a first-down. The offense wasted no time in beginning another play that resulted in an incomplete pass. On third-down, Bell dropped back to pass again, but a Baylor defender jumped between him and his target, intercepting the ball and returning it to Baylor’s possession. The crowd roared its approval and began chanting “B-U, B-U....” The Baylor offense returned to the field, hoping to run the ball and use the

¹¹⁸ Kanye West, “Power,” in *My Beautiful Dark Twisted Fantasy* (Rock-A-Fella Records, 2010).

majority of the roughly eight minutes remaining in the game. It ran for each of its first three downs and took the full allotment of time in-between plays, but failed to gain a first-down. Between each of these plays, the Baylor drumline played short cadences, adding a small amount of musicality to an otherwise quiet moment of the game. Baylor then punted the ball back to Oklahoma, and the officials stopped the game for its final television timeout. The band filled the remainder of the timeout with an arrangement of Tom Cochrane's "Life is a Highway" (1991).

During the break, the video board recapped the game's most significant plays, after which the announcer came over the public address system to update the fans on the score of other games occurring at the same time. With the crowd chanting "de-fense," the Baylor defense took the field a last time, ready to stop Oklahoma's offense and essentially end the contest. Oklahoma lined up for the next play, but one player was a bit too quick to move, drawing a false start penalty that set them back another five yards. The Baylor band was quick to jump on the extra time created by the penalty, and sounded out its excerpt from "That Good Old Baylor Line," this time holding out the final chord for fifteen seconds. The crowd members joined in with their voices, creating as much sonic interference as possible. Oklahoma ran the ball again and lost two yards. Oklahoma needed to gain nine yards or the game would be over, so Baylor's musical coordinators aligned their efforts to create as much sound as possible. The band performed "Defense 1," filling the north end of the field with sound. The sound booth responded in kind, blasting the opening of "Welcome to the Jungle" through the loudspeakers to fill the south end of the field. Despite these efforts, Oklahoma managed to complete a twelve-yard play to gain a first-down, silencing the crowd for a moment. The Baylor drumline

responded by leading crowd members in a cheer repeating the word “Go!,” and the spectators raised their voices together again as Oklahoma ran the ball for only four yards on the next play. Knowing that the Bears were only two stops away from sealing the game, the drumline led the crowd in a cheer of “De-fense,” and the Bears stopped the Sooners for no gain. With Oklahoma needing six yards to extend the game, the sound booth returned to “Welcome to the Jungle,” this time with the drumline leading the crowd in another cheer of “de-fense.” The audience members again joined their voices together to create a dissonant wall of sound, which they sustained as Oklahoma quarterback dropped back to pass. As he let the ball fly out of his hand, aiming for a receiver far down the field, the stadium suddenly fell silent for a moment, until the crowd saw the ball hit the ground. A roar erupted, as the fans knew the long-awaited victory, the culmination of much anticipation, was imminent. Oklahoma was forced to punt the ball away to the Baylor offense, which would take the field only to run out the clock.

Drake’s “Started from the Bottom” (2013) rang out of the loudspeakers. Its lyrics— “Started from the bottom now we’re here / started from the bottom now my whole team here”¹¹⁹—sonically represented Baylor’s rise to football prominence. Once considered one of the Big 12’s lower-tier teams, Baylor found itself at the top of the conference standings and in discussion for the national championship, particularly after this thirty-nine-point victory over the twelfth-ranked team in the country. The Baylor offense took the field for the last time in the game, quickly running the ball in order to

¹¹⁹ Drake, “Started from the Bottom,” in *Nothing Was the Same* (Cash Money Records, 2013). Baylor played the “clean” version of the song. The original lyrics were, “Started from the bottom now we’re here / Started from the bottom now my whole team fucking here / Started from the bottom now we’re here / Started from the bottom now my whole team here, nigga”

start the clock, which signaled that only two minutes were left in the game. The crowd roared as the runner gained eleven yards before being tackled, giving Baylor a final first-down, and prompting the announcer to remind everyone, “and that’s another Baylor—first-down!” The Bears lined up in the traditional “victory formation,” designed to allow the quarterback to simply drop to one knee and maximize the amount of time a play consumes. The crowd members celebrated, singing the chorus from Steam’s song, “Na Na Hey Hey Kiss Him Goodbye” (1969) (see Figure 3.12). The crowd members cheered as the Bears lined up to run the victory play one more time. Briefly, the roar evolved into a repeated chant of “B-C-S,” referencing the Bowl Championship Series, the name of the system that would determine the two teams that would play for the National Championship.

Figure 3.12 – “Na Na Hey Hey Kiss Him Goodbye” (1969) Performance



41-12, final score

Postgame

As the clock ticked out its final seconds, the Baylor band played “Old Fight,” which concluded with the crowd chanting, “B-A-Y L-O-R, Baylor Bears, fight!” The announcer returned to the loudspeaker to announce that because Baylor had won the game, all those in attendance would receive a discount the following day at Papa John’s Pizza restaurants. The Baylor band then began playing the introduction to the school song, and the crowd members joined their voices with the ensemble, singing the chorus once again. As the crowd and band sang this together, individual shouts and exclamations

rang out above the tune as the excited audience proclaimed its enthusiasm regarding the victory. As the song concluded, the crowd members once again shouted their approval and the band immediately segued into “Word Up” by Cameo (1986), with which the crowd sang along, particularly the opening lyrics:

*Yo pretty ladies around the world
Got a weird thing to show you
So tell all the boys and girls
Tell your brother, your sister
And your mama too
Cause we're about to throw down
And you'll know just what to do*¹²⁰

Members of the crowd continued to shout with excitement as the band prepared to play a final selection, the “Tennessee Waltz” (1947).¹²¹ This is traditional practice after games at Baylor. When asked about why the band played the “*Tennessee Waltz*” in particular, neither the band director, Isaiah Odajima, nor the Associate Athletic Director for Marketing, John Garrison could explain why the tradition existed.¹²²

At that point, the stadium officials opened up the field-level gates to allow the audience members to celebrate on the field-of-play. As the crowd spread out—some leaving the stadium, some walking to the center of the field—the band and a number of audience members stood together to sing “That Good Old Baylor Line” *a cappella*. Odajima intentionally kept the band’s voices at a low dynamic, creating a reverent atmosphere amid the continued cheers coming from the crowd. The announcer declared the event’s conclusion, as all planned activities ended with the final singing of the school

¹²⁰ Cameo, “Word Up!,” in *Word Up!* (Atlanta Artists, 1986).

¹²¹ Pee Wee King and Redd Stewart, “Tennessee Waltz,” in *Tennessee Waltz* (RCA Victor, 1947).

¹²² Isaiah Odajima, interview by John McCluskey, November 7, 2013, Baylor University. John Garrison, interview by John McCluskey, November 13, 2013, Baylor University.

song. The crowd dissipated in its own time as celebrations left the stadium and moved out into the community.

Summary and Application

The above description presents one clear composite of the impact of musical narrative in a college football game as it engages with the events of the game and adds an additional layer of interpretation for spectators. The atmosphere of this extremely high-stakes contest was active and electric for much of the game, fueled by significant musical activity on the part of all of the musical agents in the stadium, whether via cheers, band selections, or music performed over the sound system. Indeed, aside from the relative hush during Baylor's offensive possessions, some form of music accompanied virtually all of the game's action. The narrative presented here also reflects the bias inherent in this system, as the home team possesses nearly all the power in the construction of a stadium's musical environment. Regardless of one's institutional affiliation, there is always a clear protagonist and antagonist in the musical narrative. In short, this system's revisionist potential wields the same interpretive power Enid Markham utilized in her revisions to "The Good Old Baylor Line."

This game between Baylor and Oklahoma also brings to light a number of threads that will be the focus of much of the remainder of this text despite not receiving in-depth consideration in this account, such as the overwhelming influence of commercial interests in constructing stadium soundscapes, violence as masculine expression, and various aspects of class and race in college football. Ultimately, Chapter Three serves as an one game orientation to the data presented in later chapters, which represents the sum of sixteen case studies. Since this game will be the single case study most familiar to

readers, the following pages will also draw upon examples taken from the account above as a means of illuminating larger-scale trends and concepts that are discussed later in the text.

CHAPTER FOUR

SECOND QUARTER: POWER AND INFLUENCE IN MUSICAL NARRATIVE

Fight on for ol' SC
Our men fight on to victory.
Our Alma mater dear,
Looks up to you
Fight on and win
For ol' SC
Fight on to victory
Fight on!

—Milo Sweet and Glen Grant's lyrics to "Fight On" (1922)

Introduction

In 1922, Milo Sweet, a dental student at the University of Southern California (USC), submitted a composition named "Fight On" to a school spirit contest. Sweet wrote the music and completed the lyrics with help from Glen Grant.¹²³ The song's text is for the most part standard fight song fare. The word "fight" occurs roughly every six words, and it is joined by other familiar football song terminology, including "victory" and "win." One phrase in particular stands out in this spirit tune: "Our Alma mater dear / Looks up to you." Bookended on either side by familiar violent football tropes and followed by a melody that mimics a bugle call (see Figure 4.1), this is the song's single phrase that does not contain a reference to battle, instead describing the admiration the university body holds for the pseudo-warriors representing their institution on the field,

¹²³ William E. Studwell and Bruce R. Schueneman, *College Fight Songs* (New York: Haworth Press, 1998). Per the same source, Sweet also wrote the University of California at Los Angeles's "Go On Bruins" and Southern Methodist University's "Go Mustangs, Go!"

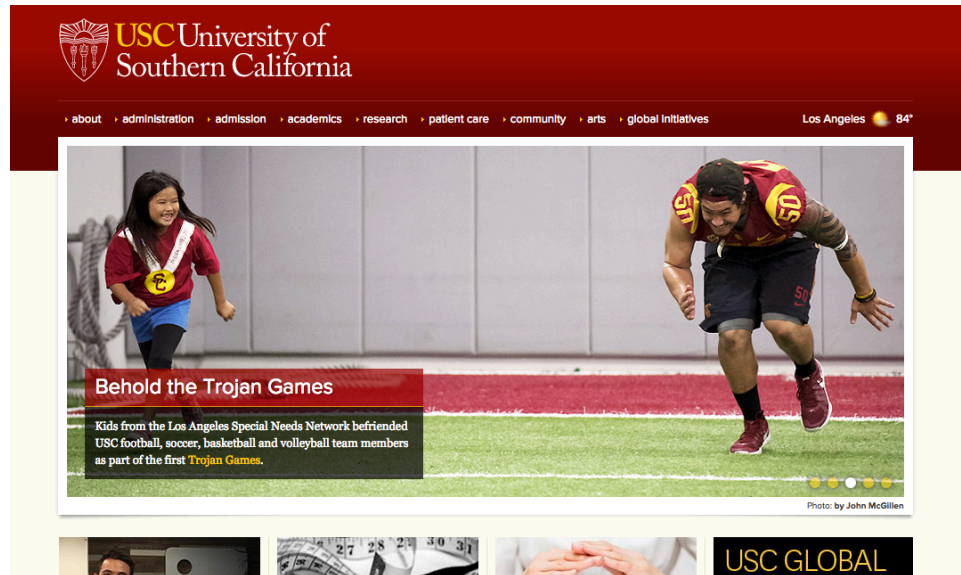
alluding to the ability of athletics to influence and communicate cultural values and norms.

Figure 4.1 – “Fight On” Melody



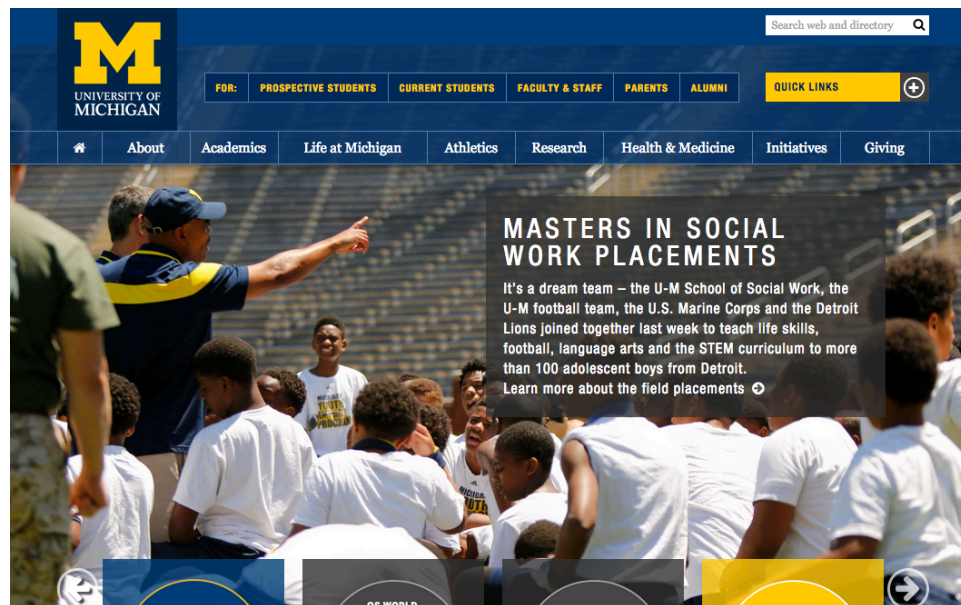
For those who follow sports, it may seem obvious to say that athletes hold a great deal of cultural influence. After all, spectators learn the players’ names, wear team-specific clothing such as jerseys, sing school songs, and perform cheers in celebration of these athletes. At the institutional level, universities bolster the perceived value of their athletes by funding athletic marketing departments, building multi-million dollar athletic-specific facilities, and featuring stories on athletes on the homepage of their websites. These stories showcase athletes as community-minded individuals involved in activities such as working with special-needs children (see Image 4.1), running social programs for urban youth (see Image 4.2), and achieving academic goals (see Image 4.3). All of these, of course, are admirable achievements warranting praise, but the added visibility for student athletes also contributes to their mythos, idealizing them as the perfect products of collegiate training, athletically, academically, and socially.

Image 4.1



University of Southern California Homepage (August 14, 2015)¹²⁴

Image 4.2

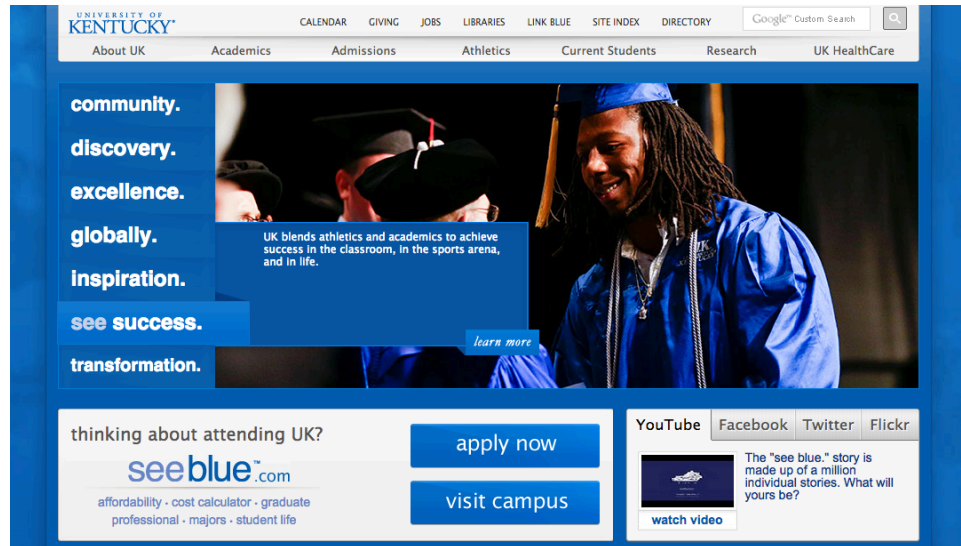


University of Michigan Homepage (August 14, 2015)¹²⁵

¹²⁴ "University of Southern California," University of Southern California, www.usc.edu.

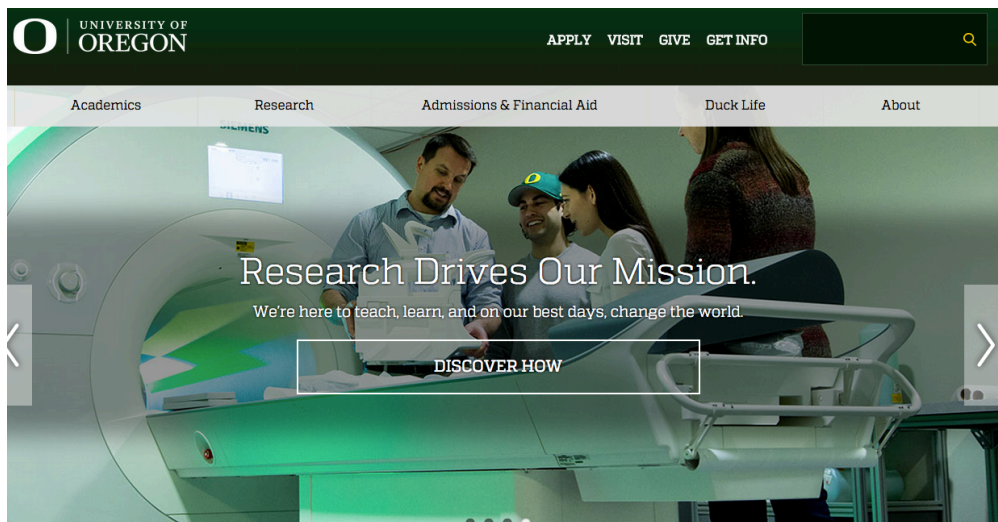
¹²⁵ "University of Michigan," University of Michigan, www.umich.edu.

Image 4.3



*University of Kentucky Homepage (August 14, 2015)¹²⁶
Linebacker Alvin “Bud” Dupree’s graduation in May 2015*

Image 4.4

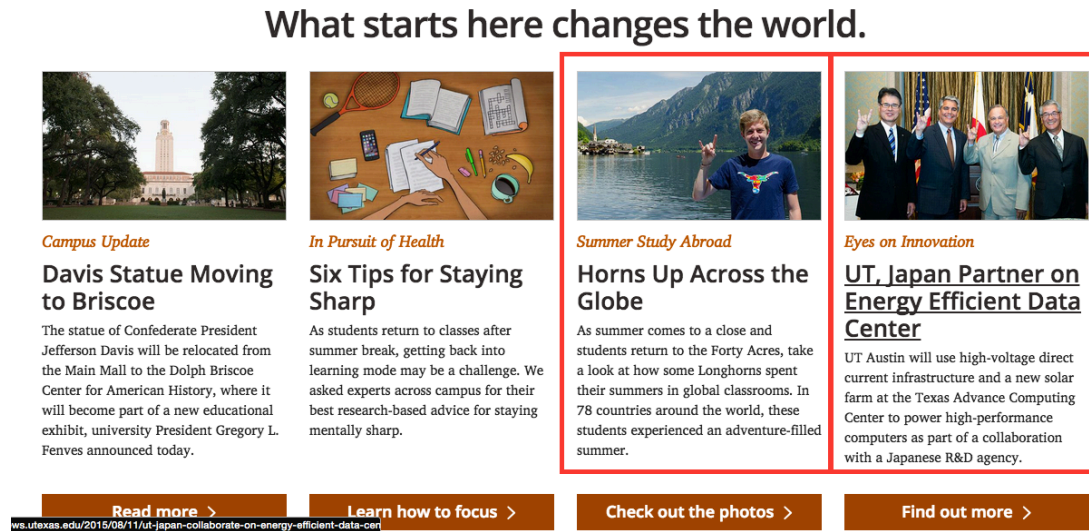


University of Oregon Homepage (August 14, 2015)¹²⁷

¹²⁶ "University of Kentucky," University of Kentucky, www.uky.edu.

¹²⁷ "University of Oregon," University of Oregon, www.uoregon.edu.

Image 4.5



*University of Texas at Austin Homepage (August 14, 2015)¹²⁸
 The raised index and little fingers in the two photos on the right represent the school's mascot, the longhorn steer.*

Image 4.6



The University of Kentucky's New (Top) and Old (Bottom) Academic Logos¹²⁹

¹²⁸ "University of Texas at Austin," University of Texas at Austin, www.utexas.edu.

¹²⁹ "University of Kentucky Re-Branding," (Pentagram, 2015).

Image 4.7



*Baylor University Homepage (August 14, 2015)*¹³⁰

Universities use the idealized athlete to advance other institutional goals by branding non-athletic stories with logos, symbols, and signs that are primarily associated with athletic programs, such as including a figure wearing a logoed baseball hat in a story on research goals (see Image 4.4) or posting images of individuals using a hand symbol that represents the university's mascot in stories on a new tech partnership and study abroad programs (see Image 4.5). Many universities, including the University of Kentucky (UK), are implementing logos associated with athletics as the primary symbol that represents the university. UK is in the process of rebranding the academic side of the institution, which used previously a logo featuring the outline of the Memorial Hall cupola, one of the academically oriented buildings on campus. Now UK's academics will use a variation of the interlocking "U" and "K" long-associated with the school's athletics programs (see Image 4.6). This change is a part of a movement "[t]o transcend

¹³⁰ "Baylor University," Baylor University, www.baylor.edu.

the pride and excellence of UK athletics into all aspects of the university...” in order to “place UK academics and related accomplishments on par with its sports fame.”¹³¹ The practice of positioning athletics as the primary university brand extends to fundraising and alumni relations, which both use athletics as one of the major incentives for alumni/donors to return to campus. Events such as homecoming coordinate with athletics to reconnect alumni to their alma mater by packaging sporting events as the central social impetus (see Image 4.7). This presentation of athletes and the symbols associated with them reflects Michael Giardina’s argument that

global (cultural) sporting agents, intermediaries, and institutions actively work as pedagogical sites to hegemonically re-inscribe and re-present (hetero-) normative discourses on sport, culture, nation, and democracy throughout an ascendant global capitalist order.¹³²

In other words, collegiate athletes, the sporting media, and universities themselves communicate cultural values and standards via athletic iconography. When combined with George Sage’s position that “involvement in sport, as either a participant or a spectator, is considered almost a public duty” in modern American society,¹³³ the power collegiate athletics wields in creating and shaping cultural norms is obvious, but begs the question of how these cultural values and standards are communicated. The role of sport in dispersing cultural norms has been examined at length by a number of authors including Michael Oriard, Gerald Gems, George Sage, John Hargreaves, and Michael

¹³¹ Chuck Reed, "See Blue Rules," (Stamats, 2015).

¹³² Michael Giardina, *Sporting Pedagogies: Performing Culture & Identity in the Global Arena*, (New York: Peter Lang, 2005), <https://books.google.com/books?isbn=0820471348>. 7. Words included in parentheses are included in Giardina’s text.

¹³³ George Sage, *Power and Ideology in American Sport*, 2nd ed. (Champaign, IL: Human Kinetics, 1998).

Messner.¹³⁴ Of particular interest to this study is the process by which music included during games communicates these cultural norms.

Universities use fight songs, *alma mater* chorales, or other selections associated with their respective institutions as a means of sonically identifying with a particular university. Frequently, universities incorporate athletically associated music into non-athletic events, such as fundraisers or new student orientation, as a means of fostering a university-specific culture. Individual fans will also use these selections as a means of sonic identification, such as fans setting their school's fight song as their ring tone, audibly demonstrating their institutional allegiance every time they receive a phone call.¹³⁵ In the hours before a game begins, many fans will set up small tailgating areas in the parking lots surrounding the stadium, spaces for them to eat, drink, and socialize before a game. Tailgaters will frequently decorate their cars with flags, bumper stickers, magnets, and other symbols associated with their university, set up tents, chairs, and tables displaying similar symbols, and play music affiliated with the university as a means of sonically completing their endorsement of the school. In sum: because of the high regard for athletes and athletic programs, sports are a central means by which

¹³⁴ Michael Oriard, "Foreword: Football as Mediated Spectacle," in *The N.F.L.: Critical and Cultural Perspectives*, ed. Thomas P. Oates and Zack Furness (Philadelphia: Temple University Press, 2014), vii-x; *Reading Football: How the Popular Press Created an American Spectacle*; Gems, *For Pride, Profit, and Patriarchy: Football and the Incorporation of American Cultural Values*; Sage, *Power and Ideology in American Sport*; John Hargreaves, *Sport, Power, and Culture: A Social and Historical Analysis of Popular Sports in Britain* (New York: St. Martin's Press, 1986); Michael A. Messner, *Out of Play: Critical Essays on Gender and Sport*, Suny Series on Sport, Culture, and Social Relations (Albany: State University of New York Press, 2007); *Power at Play: Sports and the Problem of Masculinity* (Boston: Beacon Press, 1992).

¹³⁵ There are a large number of websites dedicated to providing ring tone versions of college fight songs. For example, see "Fightsongsringtone," <http://fightsongsringtone.com>; "College Fight Music Songs," <http://fightmusic.com>.

individuals identify with universities and music is a key component of this process. Given that football is the most visible and profitable of all intercollegiate sports, university culture tends to spread from the stadium out to the campus.

As the initial discussion and analysis of “Fight On” suggests, music is one of the central means by which football culture is communicated during the event of a game. By engaging audiences via musical narrative, universities create engrossing experiences that effectively allow a process of enculturation. This text’s earlier chapters described in general terms the structure of musical narrative and used the specific example of Baylor versus Oklahoma as a means of illuminating said structure. This chapter examines the negotiation of power within musical narrative, i.e. how musical agents —producers, the marching band, cheerleaders, sound operator, video board, crowd, etc.—negotiate power in order to create an effective narrative at the various institutions included in this study’s sample. In turn, this process facilitates the dissemination of football culture. Chapter Four’s subsequent analysis will reveal a primary model by which musical narrative is produced. Institutions then vary this model to create some distinctions between their presentations of musical narrative. Additionally, this model will point to one overarching priority for musical narrative: maximizing commercial potential while attempting to sustain tradition.

Negotiating Power in Musical Narrative

Musical narrative in college football involves input from a number of different power-wielding sonic agents, including producers, sound operators, marching bands, video operators, cheerleaders, and crowd members, all of whom have varied responsibilities during gameplay. These agents are listed in Figure 4.2 along with their

primary expected responsibilities at games. The following space is dedicated to examining these agents and the relationship between them.

Figure 4.2 – Musical Coordinators and Their Game Roles

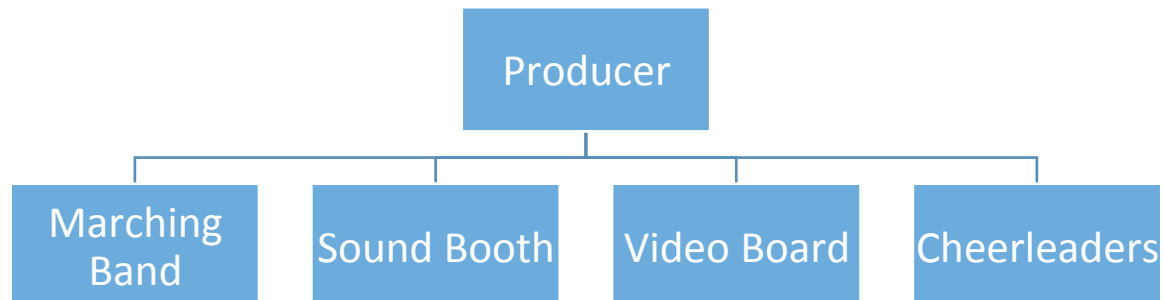
Producer	•Arranges sonic elements into clear narrative
Marching Band/ Drumline	•Performs traditional musical selections, short selections between plays
Sound Booth	•Sounds popular music selections, advertisements, announcements
Video	•Shows game highlights, advertisements, introduces individual players
Cheerleaders	•Engage crowd in unison chants and cheers
Crowd	•Participates in cheers/songs performed by other musical coordinators; independently performs cheers/jeers

Producers

In most modern contexts, including those for the sixteen games in this study, the musical environment of a football game is organized by a single producer who communicates with and coordinates the efforts of the sound and video operators, the marching band, and the cheerleaders (see Figure 4.3). The producer distributes musical power between the agents in the stadium, allotting spaces for each. At fourteen of the schools in this study, producers were members of the athletic department, bearing such job titles as “Director of Marketing,” “Senior Assistant Athletic Director for Marketing,” “Director of Events,” “Assistant Director of Marketing, Sales, and Promotions,” and “Director of Marketing, Promotions, and Spirit.” For these schools the role of the producer is twofold: one, create and devise a script for the musical coordinators that

allots space for all necessary advertisements and special features, and, two, orchestrate filling materials for any additional space that exists during a game. The script-development process varies from school to school, but it is usually built the week before a game occurs after meetings with all sponsors, the marketing department, and musical coordinators. The two schools in this study who did not adhere to this model are both located in Los Angeles: USC and the University of California at Los Angeles (UCLA). Each of these institutions split the role of “producer” between a member of the athletics department who constructs scripts based on marketing needs and outsourced production companies that run media during games. However, during actual gameplay the outsourced producers at USC and UCLA function effectively in the same manner as the producers at other institutions.

Figure 4.3 – Elements of Musical Narrative



Producers’ central concern is control over the musical agents in the stadium.

During games, producers remain in constant contact with the other musical agents, typically via wireless headsets, offering instruction and cues for performance. With this system, producers can issue commands or make adjustments based on the events of the game. Jason Dennard, the Assistant Athletics Director for Marketing and Promotions at Florida State University, described his role during a game,

I serve in the role of the conductor. I am basically the traffic cop. I’m sitting on a headset with the band, with the production people, with everyone. We’re all on

the same channel, and it's one of those things where everything is scripted out from two hours before [the game to] until the game ends. Obviously the flow of the game dictates what we do. Usually what happens is as soon as the timeout is over and we're in live action, I'll come on air to the folks on the headset and say, "Okay, at the next timeout this is what we're going to do. At the end, band, I want you to fill once this sponsor stuff is over." Or I'll say, "I'm going to take this break and then going to play live music."¹³⁶

Dennard's description is fairly representative of the institutions included in this study.

The producer remains in contact with all musical bodies in the stadium and adjusts the soundscape as he or she sees necessary, attempting to create a narrative from the events on the field while fulfilling all financial obligations to sponsors.

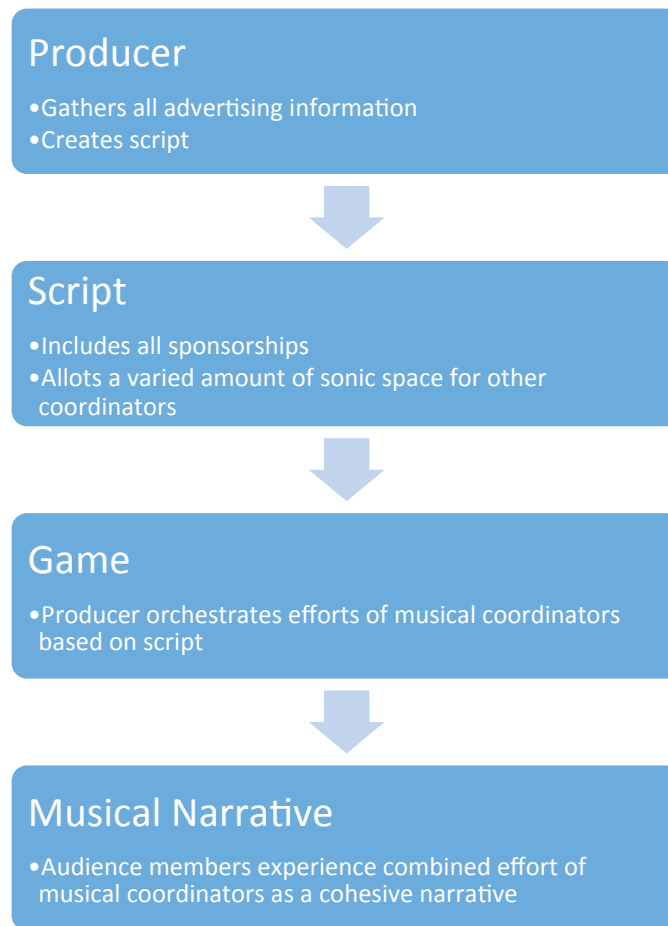
Dennard alludes to the use of a "script" as a means of outlining the primary events of the game. This is common practice across all televised sports, and was found in some form at each of the universities in this study. The fundamental component of scripts—something they all hold in common—is an outline of when sponsors receive their featured moment(s). Beyond sponsorships, there is a significant amount of variation between universities on the appropriate amount of scripting. Some institutions add little to the script other than the plans for advertisements, preferring to be able to make adjustments in the moment. Scott-Lee Atchison, the marching band director at UK, explained that his institution's rationale is "there are certain things that we have planned out, but I try to look at, okay, I may have some ideas [about] what we're going to play and when, but it's all written in pencil because we're going to be able to change it" based on the situation.¹³⁷ Other institutions script out all the popular music selections in advance, and require the band to fill the remaining thirty-second to two-minute windows.

¹³⁶ Jason Dennard, interview by John McCluskey, September 12, 2013, Florida State University.

¹³⁷ Scott-Lee Atchison, interview by John McCluskey, November 25, 2013, University of Kentucky.

In the cases of USC and UCLA, the basic advertising script is created in-house, which is then passed off to a collaborating production company, Van Wagner Big Screen Network Productions, to fill in other available spaces.¹³⁸

Figure 4.4 – Production Process



In more elaborate scripts, producers additionally schedule non-sponsored space. In this model, producers manage requests from musical agents on what they would like to include in the game. Jeremy Armstrong, the Director of Events at the University of Texas at Austin (UTA), described the process of creating the script as being

¹³⁸ Van Wagner runs production during live games for both USC and UCLA. Kelly Reed, interview by John McCluskey, October 14, 2013, Van Wagner Big Screen Productions, Los Angeles.

...the funnel that everything comes through. All football's requests, band's requests, sponsorships with IMG's [International Management Group's] requests, marketing's requests, all of those things have to be funneled to somewhere, so they funnel through this office. We'd love to give everybody twenty minutes of time to play at halftime, but we know that we have the other band, this presentation, things like that.¹³⁹

While Armstrong's description represents scripting to an extreme degree, his example from UTA demonstrates that a producer wields a significant amount of potential power in controlling the stadium's soundscape, even down to allotting playing time for the visiting institution's marching band.

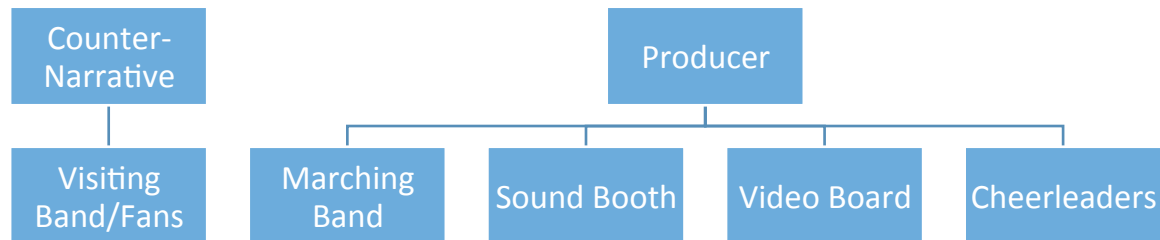
Counter-Narrative: Visiting Bands and Fans

Armstrong's comments regarding visiting bands bring to light an additional reality that this study has not yet addressed: the presence of opposing sound forces in the stadium that go against the primary narrative. For the most part, these take the form of representatives of the visiting institution—the narrative's "opponent"—and include opposing fans, cheerleaders, and either the visitor's full band or a reduced-size version of the ensemble, colloquially called a "pep band." These figures, of course, regularly pull against the primary narrative, cheering when the rest of the stadium is silent, playing their fight songs after their team scores, and leading their cheers. Of course, without the power of the producer amplifying and coordinating their efforts, proximity between supporters of the visiting group is essential for any counter-narrative to develop. In practice, every stadium has seats reserved for fans of the visiting team, though individuals aligned with that team always find their way into other sections of the stadium. They are a small minority; typically less than ten percent of a stadium's seats are dedicated to ticket sales for visiting fans, though this proportion will vary from game to game. As such, even

¹³⁹ Jeremy Armstrong, interview by John McCluskey, November 14, 2013, University of Texas at Austin.

encountering opposing sonic forces can be difficult unless one is in close proximity to them.¹⁴⁰

Figure 4.5 – Counter-Narrative’s Independent Relationship to the Primary Narrative



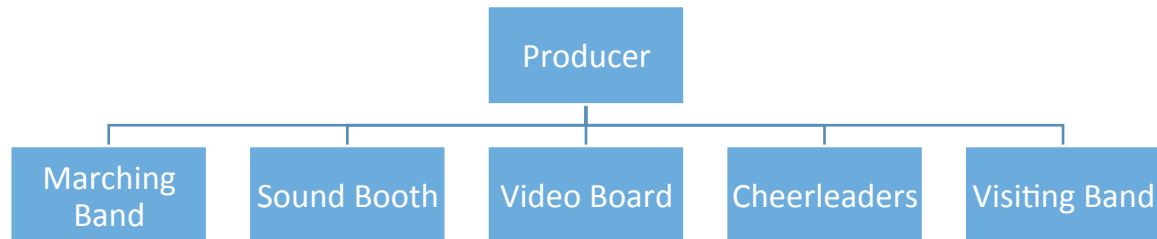
Historically, it was quite common for marching bands to travel to away games. However, with decreasing budgets for universities’ humanities and fine arts programs, which typically fund an institution’s various wind bands, universities are faced with financial limitations that make it difficult to send marching bands to perform at football games played hundreds or thousands of miles away. For this reason, schools will frequently send reduced-sized versions of their bands to away games. These pep bands are typically limited to the number of students that can fit onto a single bus as a means of keeping the cost of travel at a minimum. Many band programs feel obligated to travel to football games regardless of the destination. USC’s marching band proudly proclaims on its website that it has “not missed a Trojan football game, at home or on the road, since 1987.”¹⁴¹ Arthur Bartner, the band’s director of over forty years, explained that the group tries to re-create a “‘home-field advantage’ on the road” despite frequently travelling with

¹⁴⁰ At most of the games I attended for this project I was situated either in the control booth or with the home band. In the case of the former, the environment was typically calmer but well removed from these visiting groups. For the latter, the environment was quite loud, limiting my ability to hear the opposing fans/bands.

¹⁴¹ "Our History," USC Trojan Marching Band, <http://www.usc.edu/dept/band/history.html>.

a reduced-size ensemble performing for a small proportion of visiting of fans in the stadium.¹⁴²

Figure 4.6 – Musical Narrative Including Scripted Space for Visiting Bands



Returning to Armstrong’s description of scripting, some producers take steps to control even the stadium’s visiting sonic agents. By allotting a few windows during the game in which the visiting band will be featured, producers such as Armstrong limit the opportunities for the visiting ensemble to interfere with the primary narrative, as it is subservient to the control of the producer and more likely to wait on the producer’s signal to perform than to react to the events on the field (see Figure 4.6). Of course, the degree to which visiting bands are scripted varies by institution: Baylor University’s (BU) producer remains in contact with visiting bands and informs them as to when they can perform; at West Virginia University (WVU) both the home and visiting bands share a single space in the performance script and it is primarily up to the bands themselves to negotiate the amount of time each ensemble performs or whether there will be any overlapping performances.¹⁴³ While the counter-narrative created by visiting bands and fans is a fascinating area of inquiry that warrants further commentary, the orientation of

¹⁴² Arthur Bartner, interview by John McCluskey, October 9, 2013, University of Southern California.

¹⁴³ Garrison, November 13, 2013. Christopher Nichter, interview by John McCluskey, September 28, 2013, West Virginia University.

this study's case studies limits consideration of the topic beyond that discussed above to the hypothetical.

Marching Bands

The marching band has been the primary musical agent of college football for much of the sport's history. The ensemble's sonic power was dramatically reduced after stadiums implemented public address systems and increased the presence of commercial interests at games—reserving sonic space for advertisements or recognition of donors that would have formally been allotted for band performances. Kelly Reed, a senior producer at Van Wagner Big Screen Productions who has acted as producer for both USC and UCLA, alluded to the challenges of maintaining control over marching bands in order to ensure that stadium soundscapes remain as profitable as possible, “That’s one of the hardest things for me in working with the collegiate level is controlling the band, and any producer at any school will tell you that: the bands are always slightly difficult.” Producers, such as Reed, use a number of tools to keep bands in check. Bands are now outweighed by powerful sound systems capable of sonically overpowering them. Some institutions, including UTA and Purdue University (PUR), actually mike their marching bands through their stadium's sound systems. While this act does increase the band's volume and presence, it also places the ensemble at the mercy of the producer, who can effectively “mute” the marching band if he or she so chooses.¹⁴⁴ Other bands remain unamplified but still follow their stadium's sonic chain of command, such as Texas A&M University's (TAMU) Fightin' Texas Aggie Band, which consists of over four hundred performers. This large ensemble would likely be capable of performing with enough

¹⁴⁴ Armstrong, November 14, 2013. Jay Gephart, interview by John McCluskey, November 21, 2013, Purdue University.

volume to compete with the stadium's sound system, but they still follow their appointed performance cues. Other marching bands, including those at Indiana University (IU), the UK, and UWC, operate on independent sound systems that grant a degree of independence, but could still be overwhelmed by the stadium's more powerful sound system. Regardless of the style of or lack of amplification, bands are kept in check via communication between the producer and a band representative, usually one of the band directors, graduate assistants, or student leadership. The band representative remains in constant contact with the production booth, awaiting permission to perform. Once permission is granted, the representative cues the band to begin its selection. Band directors who do not follow the guidelines handed down from their producers, such as Gary Sousa at the University of Tennessee (UT) in 2013, also discussed in Chapter Two, face the possibility of being removed from their positions. Sousa held the rank of full professor at the time of his ouster, supposedly with all the security of tenure. His dispute with athletics led to his being placed on administrative leave in October 2013 as the Provost and Senior Vice Chancellor of Academic Affairs conducted a review of his actions. This process resulted in his removal as director of bands, though he did retain a position on university faculty.¹⁴⁵

The marching band is the second most powerful musical agent in the stadium after the producer, though the amount of control bands retain over performance spaces varies greatly between institutions. USC and UCLA exemplify the extremes on the spectrum of band agency. USC's marching band manages a larger percentage of the sonic space available during games than any other program in this study thanks to a significant

¹⁴⁵ "Tennessee Band Director out over Flap with Football Program."

amount of autonomy from production restrictions. Its autonomy is undoubtedly tied to its marching band director of over forty years, Arthur Bartner. As college football modernized and producers wielding sound systems came into positions of authority over many other band programs, Bartner secured an independent sound system dedicated to amplifying his ensemble. During games, the USC band is positioned behind one of the stadium's endzones. Speakers are set up around the ensemble, including two speaker towers on either side, each pointing away from the band and into the crowd. The band has complete discretion over the direction and volume of these towers, with one of the towers focused on the area of USC's stadium filled by the student body. Bartner described this setup,

[W]e sit in the endzone with these speakers all over the place, but the one speaker just goes, literally, right into the rooting section [student body]. It's like from me to you. That's how clear the band is. And what we try to do, our goal, is to try to create a culture that's important to our football team.¹⁴⁶

Bartner's description of "culture" begged further questioning along two lines: one, what is this culture, and, two, how is it created? Bartner initially used the word "heavy" to describe USC's football culture, but ultimately settled on the term "intimidation," positioning the marching band as the musical defenders of the team and the university clan. Bartner further elaborated, "If you come into this stadium, our stadium, you have to deal with the band... This is our reputation. Now, whether you like it or not, I don't care, but this is who we are. You come into our stadium, you have to deal with the band." For Bartner, the band is the single most important component in creating football culture. He summarized, "At a Trojan football game, we are the football culture. The band is the culture. It's not the student body. It's not the guys playing the

¹⁴⁶ Bartner, October 9, 2013.

game. It's not the video board. See I probably have control over [the culture] better than anybody.”¹⁴⁷

Bartner's repeated use of the term “culture” in describing the band's impact further informs his perception of the ensemble's significant role in this production. If music is generally perceived as a subset of a larger culture, Bartner implies that in USC's stadium the opposite occurs: he believes he is actively shaping and crafting the university's culture through his programming in football games. Whether he actually accomplishes this feat at some level is difficult to evaluate, but it is clear that Bartner is an expert in impacting a game's *atmosphere* by imposing musical themes that affect a game's ambiance and impact its tone.

Bartner's process of “controlling” the atmosphere at USC's games is based on a system of musical narrative that centers on anticipating developments in the game and preparing musical cues associated with them. This process is very much in agreement with the theory of Musical Narrative outlined in Chapter Two. In fact, the process is so consistent at USC that the “Fight Songs” section on the USC Athletics' website outlines a number of selections and its paired on-field event so that listeners can anticipate them in the game. For instance, “Fight On” is “usually played after first downs and touchdowns.”¹⁴⁸ An arrangement of Alfred Newman's “Conquest” from the film *Captain from Castile* (1947) is performed after “every USC score and victory.”¹⁴⁹ The band plays a single selection, “Tribute to Troy” following “every defensive stop,” i.e. whenever the

¹⁴⁷ Ibid.

¹⁴⁸ “Trojan Fight Songs,” USC Trojan Athletics, <http://www.usctrojans.com/trads/usc-songs.html>.

¹⁴⁹ Ibid.

team forces a punt from the opposition.¹⁵⁰ The marching band plays arrangements of Free's "All Right Now" (1970) "after the team forces a turnover," Queen's "Another One Bites the Dust" (1990) "after USC gets a sack," an excerpt from Rossini's "William Tell Overture" "at the start of the fourth quarter," and John William's "The Emperor's Theme" from *Star Wars* (1977) whenever "USC is flagged for a major penalty."¹⁵¹ In practice, each of these themes provides additional meaning to the game's events, such as associating the villain from *Star Wars* with the game's officials whenever a penalty goes against USC or cuing a celebratory atmosphere after USC recovers a turnover with "All Right Now." The repetition and predictability of this process allows fans to become familiar and interact with the selections performed by the band, whether through singing, physical motions, or otherwise.¹⁵² According to Bartner, this system allows the atmosphere at USC football games to spread from the band throughout the stadium. The band performs its selections, which are then amplified via the sound system to "the song girls, cheerleaders, class [student body]..." who understand the various cues associated with each selections and perform their corresponding dance routines, cheers, or motions accordingly.¹⁵³ Bartner said his hope is that the energy generated by this section of the stadium "spreads through the stands and onto the field..." to create a cohesive "football

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² Because the musical themes fans encounter in the stadium are associated with specific events in the game, many of these selections can be read as recurring themes with extra-musical meanings, functionally similar to recurring motives and French and Italian nineteenth-century opera and to leitmotifs in the music dramas of Richard Wagner (1813-1883).

¹⁵³ At USC, "Song Girls" are students who perform dance routines at USC football, basketball, volleyball, and other athletic events. For more information, see Whitney Nelson, "History," University of Southern California, <http://sait.usc.edu/Recsports/spirit/song/about/>.

culture at USC.”¹⁵⁴ Bartner’s process, like all systems of musical narrative, attempts to engage further audience members in the activities on the field by providing them with other means of involvement with the game besides the visual. Musically, fans are prompted to perform specific behaviors, treated with musical jokes about the game’s events (i.e. the selection from *Star Wars*), and cued to sing selections with the band in celebration of team successes, such as “Fight On” following USC’s scores. In short, Bartner’s system further engages audience members in their experience of flow by providing additional means for them to participate musically in the game’s activities.

Whereas the band is the central agent crafting musical narrative at USC, it is not the most powerful agent in the stadium, despite the band being described by its collaborating producer, Kelly Reed, as “very headstrong, and kind of on their own.”¹⁵⁵ While Reed’s description of the USC band reinforces Bartner’s focus on crafting a specific environment, Bartner was quick to concede that he has to cede space to the athletic department’s financial priorities after claiming that he has “control over [the culture] better than anybody”:

But then again, we do wait for [the athletic department’s] promotion. I mean they have to make money. This is what’s happened, compared to the old days. They—the athletic department has to make money, and how they make money is by selling things for that video board, and then we play.¹⁵⁶

So, despite the significant level of autonomy provided by an independent sound system and the band’s strong historical presence in USC’s stadium, Bartner requires clearance from the athletic department’s appointed producer before performing. Bartner described USC’s production hierarchy during games in rather ambiguous terms:

¹⁵⁴ Bartner, October 9, 2013.

¹⁵⁵ Reed, October 14, 2013.

¹⁵⁶ Bartner, October 9, 2013.

There's somebody that sits up in a booth and says, "We're going to run two announcements." I don't know what those announcements are, and I don't really care, and my guy sits on headphones and says, "Go," and then he says, "30 seconds, 20 seconds, 10 seconds, play ball." So, all I'm concerned about is: wait for the announcements, play.¹⁵⁷

Bartner likely considers the producer as an anonymous figure as a means of philosophically reducing his or her agency because this individual represents overhead that interferes with his goal of creating USC's football culture. Regardless, the anonymous voice on the headset, actually Kelly Reed, controls the proverbial musical "traffic light," giving all sonic elements in the stadium, including the USC band, the right-of-way through the stadium's airspace. Bartner is given significant resources to be a central figure in the construction of USC's environment at football games, but his access to these resources ultimately lies in the hands of a producer who allows him to access them.

Other universities' models of musical narrative allot less of the available sonic space to their respective bands, but ultimately have the same goal: creating an experience of flow for the audience. USC's crosstown rival, UCLA, provides an example of band agency on the other end of the spectrum, as its band is much more controlled and retains control of a smaller portion of sonic space than UCLA's ensemble. Gordon Henderson, the UCLA band director, compared the bands' situations at the two schools. For Henderson, at

[U]SC, the whole idea is to dominate everybody and everything that comes into the stadium, and I think that even if [UCLA] tried to do that, that we wouldn't be as good as them because we have so much scattered focus. Like, when you walked into USC, you have USC Trojans, and you have the Coliseum, and the pillars, and the hair style, and you have the band dressed in outfits that match that, and you also have the band, who was moved to the endzone several years ago with the idea that they would be right up against the stands, and still able to see

¹⁵⁷ Ibid.

the game, and they have these huge speaker pillars. Nobody can hear themselves think because of the band. They could have a twenty-piece band and still be loud because they crank it up so much.¹⁵⁸

Henderson's use of the phrase "scattered focus" to describe UCLA's football environment alludes to the amount of sonic space provided to the various musical agents in the stadium, including the marching band, sound operator, video board, and the cheerleaders. These are essentially the same agents found at USC and other institutions, but UCLA takes a more egalitarian approach in its distribution of available sonic space. Here, the marching band is one of a number of groups in the stadium that are amplified. The band is amplified through a number of field-level speakers as well as the upper-level speakers at the top of the stadium, the quality of which Henderson described as "awful."¹⁵⁹ In addition, UCLA situates cheerleaders—referred to as the "Yell Crew"—around the stadium and provides each group with independent field-level speaker systems that are situated in front of different sections of the stadium. These groups are responsible for leading their respective sections' occupants in cheers throughout the game, creating a multitude of independent but overlapping sonic spaces for audience members around the stadium. According to Reed, each group's speakers are separated so that the sound operator can commandeer them or amplify their local microphones, so the microphones "don't go stadium-wide unless we direct them to."¹⁶⁰ The field-level speakers are only directed stadium-wide for a few moments, but for the majority of the game they are dedicated to their respective Yell Crews. This includes one section of alumni

¹⁵⁸ Gordon Henderson, interview by John McCluskey, October 14, 2013, University of California, Los Angeles.

¹⁵⁹ I can verify Henderson's feelings regarding the upper-level speakers. I was seated near the top of the stadium and had to strain to hear any announcements or music played through these speakers. To contrast, the field-level systems were loud and clear, and the section's cheerleaders could effectively communicate with their audience.

¹⁶⁰ Reed, October 14, 2013.

cheerleaders who are responsible for leading cheers for a section of stadium seating dedicated to alumni. According to Henderson, one particular cheerleader from this group does not “want those field-level speakers feeding the band, because it interferes with his cheers,” and so the band is not routed through the field-level speakers.¹⁶¹

Despite the obvious differences between USC’s band-centered model of musical narrative and UCLA’s more egalitarian model at the other end of the spectrum, in both models marching bands remain the most prominent musical figures. Reed believes that the band is integral to her programming at both universities because, “as far as music goes, there’s not a whole lot in collegiate football compared to the band. We pretty much give them as much time as possible.”¹⁶² So while there is a spectrum of agency, both models of musical narrative feature the band as the most prominent musical force in the stadium. To put it quantitatively, USC’s game against the University of Arizona on October 10, 2013 consisted of roughly 210 events—including plays, timeouts, breaks between quarters, and the pre- and post-game ceremonies. The band had some sort of response or involvement in all but 25 of these spaces, or about 12% of the game’s events, meaning that the about 88% of the game’s events had some sort of musical cue associated with them. By contrast, UCLA’s game included 211 events, and its band responded to/was involved in about 53 of them, leaving 158 events to be addressed by other stadium agents. This difference makes UCLA’s response rate 25%. Table 4.1 outlines the musical response rate to game events from each of this study’s samples.

¹⁶¹ Henderson, October 14, 2013.

¹⁶² Reed, October 14, 2013.

Table 4.1 – Hosting Institutions’ Musical Response Rates at Single Games¹⁶³

Game	Events in Game	Band Responses	Appx. Rate	Sound /Video Responses	Appx. Rate	Cheer Responses	Appx. Rate
GT vs. Elon	176	96	55%	20	11%	27	15%
Miami vs. UF	179	64	36%	41	23%	14	8%
FSU vs. Nevada	182	102	56%	13	7%	24	13%
WVU vs. OKST	248	71	29%	44	18%	8	3%
MICH vs. MINN	158	122	77%	19	12%	13	8%
USC vs. ZONA	210	185	88%	20	10%	21	10%
UCLA vs. CAL	211	53	25%	21	10%	22	10%
STAN vs. UCLA	187	39	21%	12	6%	6	3%
UO vs. UCLA	197	117	59%	17	9%	13	7%
IU vs. MINN	208	103	50%	28	13%	9	4%
BU vs. OU	211	68	32%	50	24%	44	21%
TAMU vs. MSST	211	63	30%	34	16%	136	64%
UTA vs. OKST	193	158	82%	21	11%	11	6%
PUR vs. IL	171	110	64%	43	25%	47	27%
UK vs. UT	182	91	50%	47	26%	25	14%

¹⁶³ Table 4.1’s figures are close approximations of these events as the author encountered them during each of these games. The field recordings used to build this study are subject to slight biases based on location in the stadium, which can increase difficulties in hearing all musical activity from all musical sources in these games. Both music and video with audio heard over the public address system are grouped into a single category as they both emerge from the same sound source, despite being two different means of audience engagement. Additionally, because of the difficulty of distinguishing between the sources of cheers—individual crowd members, cheerleaders, the band, etc.—all cheering responses are grouped together into a single category.

Table 4.1 demonstrates that while the amount of activity allotted to the various sonic forces in stadiums varies greatly from institution to institution, the primary power structure in crafting musical narrative is quite consistent. While USC's band is musically involved in 82% of the game's events and Stanford's band is only involved in 21%, bands at both institutions engage in a game's events more readily than either the sound operator or the cheering groups in the stadium. This trend is consistent through all this project's case studies. Interestingly, the relationship between the sound operator and the stadiums' various cheering groups is much less consistent. While many schools' sound operators engage audiences at fairly high rates, a significant portion of this sample features more game engagement in the form of cheers. The reason behind this distribution is unclear, but I surmise that the institutions with more historical success in football weigh cheers and amplified music fairly evenly, as many of these cheers and traditions were in place before amplification was added to their stadiums. So Georgia Tech (GT), the University of Michigan, and USC, all programs with storied histories, are more likely to feature cheers more prominently while the University of Miami and WVU, programs who found success more recently, are more likely to use increased amounts of amplified music.

In sum, marching bands remain the most visible and audible musical entities at college football games, though they are subordinate to the structure and opportunities provided to them by the producer. Bands are the primary agents in producing musical narrative, but they work alongside the other musical agents—whether cheerleaders, sound, or video operators—to engage audience members, create/affect the game's atmosphere, and increase the experience of flow.

Cheerleaders

Along with the marching band, cheers are a historically significant means of musical engagement in college football. As discussed in Chapter Two, organized student groups have led cheers since as early as 1865 when a group of Princeton students formed a pep club to lead cheers at their football games.¹⁶⁴ In the 1880s the University of Minnesota appointed the first official student cheerleader when the student body elected Johnny Campbell “yell marshal.”¹⁶⁵ Cheerleaders have since become a core component of football’s pageantry, and use megaphones, microphones, signs, or simply their un-amplified voices to lead crowds in cheers, in addition to performing various gymnastics feats. As true of with the band and the sound operator, cheerleaders will have appointed moments to be featured for stadium-wide cheers, such as the antiphonal cheer of “Baylor—Bears” in Chapter Three, or gymnastics routines in between quarters.¹⁶⁶ These stadium-wide performances are typically the only scripted performance moments for cheerleaders, though, like the marching band, cheerleaders remain actively engaged in games by leading crowd members in chants of “De-fense” or “Let’s Go Blue.” These cheers are more regional as they relegated to specific areas of the stadium in front of which the cheerleaders are stationed. Within these regional spaces, cheerleading squads have a significant amount of agency over their own performances. They assess the progression of the game and consider the position of the offense and/defense, the overall

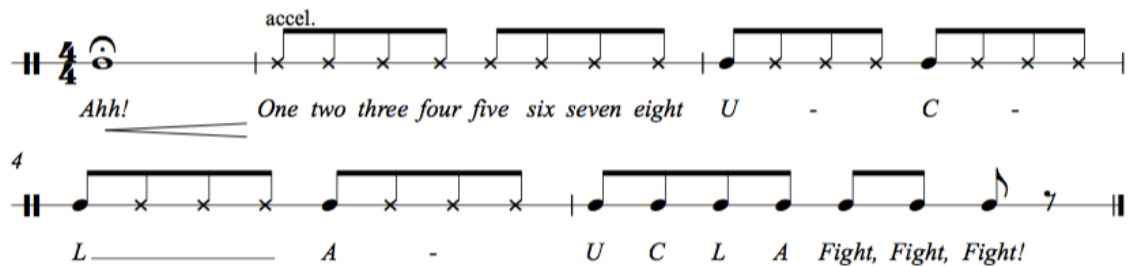
¹⁶⁴ Kuch, *The Cheerleaders Almanac*.

¹⁶⁵ McLeod, *"We Are the Champions": The Politics of Sports and Popular Music*, 61.

¹⁶⁶ This cheer is found in various iterations at other institutions, such as “Cream—Crimson” at Indiana University, and “Blue—White” at the University of Kentucky. Ohio State University has a similarly structured antiphonal cheer in which each side of the stadium is responsible for one of the letters of “Ohio.” OSU’s cheer travels in circles around the stadium as audience members repeatedly spell the name of their institution.

picture, the score, the history between the schools, and other elements when deciding what cheers to lead. As mentioned above, UCLA’s “Yell Crews” represent an example of regional cheerleading within a stadium. Moreover, each of these groups is provided with its own sound system through which it leads cheers in-between plays. These sound systems are used for stadium-wide cheers at the beginning of the game, and then switched to local amplification during gameplay. In the pregame period, these systems are used to lead the full stadium in UCLA’s most famous cheer, called “Eight Clap,” which involves a sequence of clapping and chanting U-C-L-A that gradually increases in speed until its final exclamation, “Fight, Fight, Fight!” (see Figure 4.7).

Figure 4.7 – University of California at Los Angeles’s “Eight Clap” Cheer¹⁶⁷

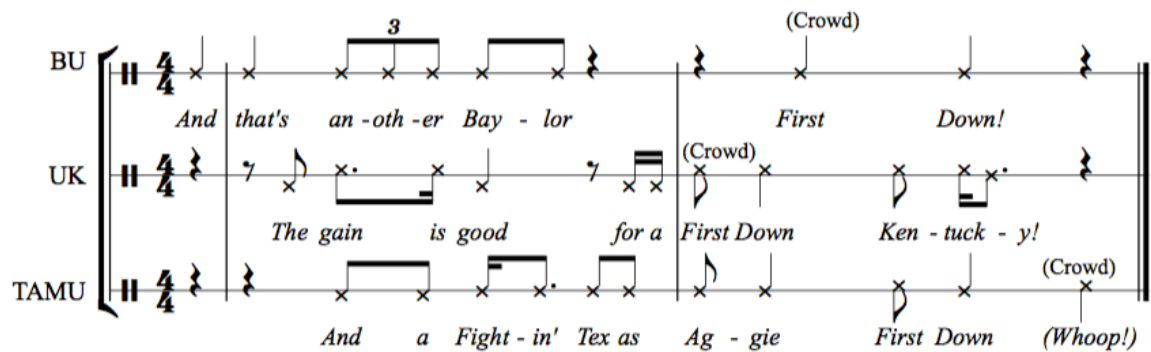


Once the October 12, 2013 game between UCLA and the University of California, Berkeley began, my particular section of the stadium was lead in the cheer five additional times, though other areas of the stadium could be seen/heard performing the cheer throughout the remainder of the game as their respective Yell Crews led them. The Yell Crews additionally implored me to join them in cheers of “De-fense” when the team needed to stop the opposing offense, “Bruins Spellout,” in which the crowd spells

¹⁶⁷ Crossed noteheads denote clapping. For more information on this cheer, including elaborate instructions as to how to most effectively “pump your... fist(s) in the air,” see Kendal McAlpin to UCLA Life, September 13, 2011, <http://blog.admissions.ucla.edu/2011/09/13/a-guide-to-the-eight-clap/>.

out the word Bruins via letter-by-letter call and response with the cheer squad, and variations of “Go Bruins.” As demonstrated at this particular game, UCLA provides a strong example of the type of audience engagement cheer squads solicit at college football games, providing an additional means for audience members to interact with the game.

Figure 4.8 – Announcer/Crowd First Down Cheers



Aside from the official cheerleaders, there are examples of crowds adapting language from announcers in order to create new cheers. These cheers are built over years of repetition on the part of the announcer, such that crowd members can anticipate specific phrases and join in. Examples of these crowd cheers are particularly common after offenses gain a first down, such as the phrase, “And that’s another Baylor—First Down,” which was repeatedly used in Chapter Three. At UK, the announcer declares “the gain is good for another first down Kentucky” with the full crowd joining in to cheer “first down Kentucky.” In the same situation at TAMU, when the announcer declares a “Fightin’ Texas Aggie First Down,” and the crowd responds with a high-pitched “whoop.” These cheers are based on the consistency of the rhythm and pitch relationship of the announcer’s language, allowing the crowd to anticipate and interact with the

phrases at the appropriate moments. Figure 4.8 demonstrates each of these cadences according to their approximate rhythm and pitch. Because of the consistency of these patterns, crowd members can add their own voices to such declarations of team successes, stretching the sense of success beyond the team on the field into the crowd.

While university-appointed cheerleaders are the official delegates responsible for leading such collective chants, every audience member is a potential cheerleader as any individual could begin a chant that is joined by more and more audience members until thousands of people chant it together. These instances of audience-directed cheering are particularly noticeable when they stand apart from cheers that would be led by the university-appointed cheerleaders, such as obscenity-laden jeers, “Bull-Shit,” “Fuck You [Opponent],” or even “Suck that Tiger Dick,” which was a standard response at Louisiana State University (LSU) when its band performed its arrangement of Cameo’s “Talking Out the Side of Your Neck.”¹⁶⁸ Other examples that are more socially acceptable within the environment of a football game include taunts of “You Can’t Do That” after penalties assessed to the opposing team, which I encountered at GT and Baylor University, or urging a team to “Block that Kick” when the team’s opponent is lining up for a field goal attempt, which I encountered at Ohio State University, IU, and Purdue University.

¹⁶⁸ For examples of such cheers, see brandonpaul98, “Fuck Saban- L.S.U. Student Section!,” YouTube, <https://www.youtube.com/watch?v=fPkQZ25pIDo&feature=related;BbRr225>, “L.S.U. Neck Vs Tennessee,” YouTube, <https://www.youtube.com/watch?v=q44HUrAp2f0>. For more information on other obscene chants and their legality, see Scott Sternberg to Louisiana Speech Law, September 21, 2010, <https://laspeechlaw.wordpress.com/2010/11/15/on-students-chants-and-cheers/>.

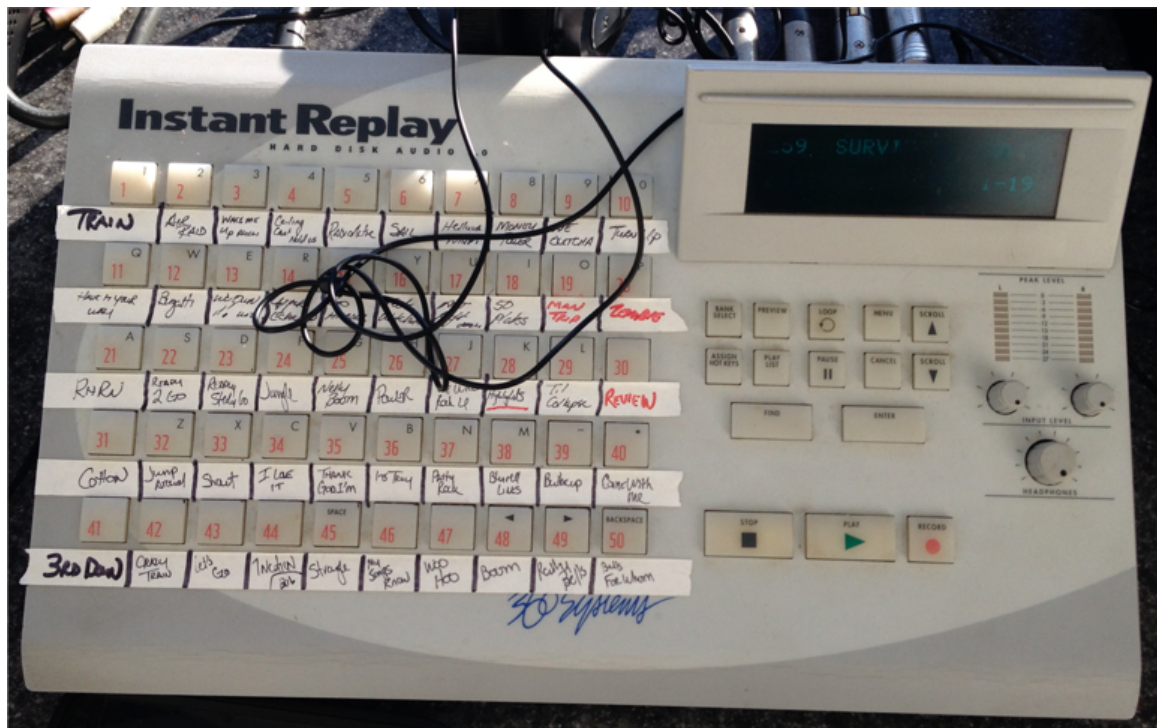
TAMU is an exception to many of the trends discussed above for two main reasons. One is its particularly high response rate for cheers, as shown in Table 4.1. Its 64% response rate is 37% higher than the next comparable institution from this study. The second reason is its lack of regional cheering groups. TAMU has an elaborate pattern of leading stadium-wide cheers throughout an entire game that has been developing for over a century. The university student body appoints five upperclassmen “Yell Leaders” by election. These five students wear all-white uniforms to games and use a series of hand-motions—colloquially called “pass backs” in reference to the process of passing information back through the audience—to communicate to the audience the cheers to be performed. The five Yell Leaders are stationed at field level around the stadium and work together to ensure that the entire audience will perform cheers together. The Yell Leaders’ website lists twelve cheers in total along with their respective pass backs, such as a “closed fist with a thumb pointed straight up” to signify the cheer “Aaaaaaaa / Gig ‘em, Aggies!”¹⁶⁹ After signaling the pass back for the appropriate cheer, the Yell Leaders lead the crowd in the prompted chant, coordinating the timing of the cheer via physical motions that correspond to the rhythm of the words. TAMU’s system allows for the entire stadium to cheer together, though it requires familiarity these hand signals from each audience member. In order to help educate its audience, TAMU hosts a cheer practice in the stadium the night before every home game, called Midnight Yell. Tens of thousands gather for these rehearsals to work through the various cheers that the audience members will use during the following game, including any details of customizing cheers

¹⁶⁹ “Yells,” Texas A&M University, <http://yell.tamu.edu/about>.

for specific opponents, such as inserting the opposing university's initials into a cheer.¹⁷⁰

Despite the differences in delivery, TAMU's cheer system fulfills the same narrative goals/expectations as the other cheerleading groups in this study: providing a means of audience engagement throughout the game that contributes to audience's perception of musical narrative.

Image 4.8



WVU's Musical Selection Board, an Instant Replay Hard Disk Audio by 360 Systems (September 27, 2013)

Sound Operator

The sound operator controls the musical selections that are amplified through the stadium's PA system. As shown in Figure 4.3, they are subservient to the producer in terms of allotted sonic space. Sound operators are given performance spaces that they

¹⁷⁰ "About Yell Leaders," Texas A&M University Yell Leaders, <http://yell.tamu.edu/firstyell>.

then fill with musical selections, typically via pre-established playlists maintained on computers, though some schools will use other soundboard devices that can be loaded with musical selections. One such example, an Instant Replay Hard Disk Audio panel by 360 Systems, can be seen above (Image 4.8). This particular device allows musical selections to be programmed to individual buttons, allowing the operator to initiate musical selections with a single motion. Regardless of their means of selection, sound operators typically play selections during the larger breaks in a game—pre- and post-game, between quarters, during timeouts, etc.—and share these spaces with the other musical agents. The smaller spaces in a game, those between plays or during other brief pauses, are generally reserved for the marching band and the cheerleaders. At a few of the schools in this study, sound operators played specific excerpts selectively throughout the game, such as performing “Welcome to the Jungle” at a Baylor University game when its team was trying to get a third down stop on defense and force a punt. The University of Michigan’s sound operator utilizes the opening funeral chimes from AC/DC’s “Hells Bells” for certain defensive situations.¹⁷¹ But as Table 4.1 demonstrates, sound operators engage with football audiences at a much lower rate than marching bands, but they maintain a fairly comparable rate to the various cheer squads.

There is a common repertoire for sound operators nationally, as audiences in many different regions of the country will hear many of the same selections. Table 4.2 shows the most represented bands across the sixteen stadiums included in this study. The table does not account for frequency of performance in a stadium. So, while Baylor University sounded Guns ‘n’ Roses “Welcome to the Jungle” many more times that

¹⁷¹Duey, October 4, 2013.

AC/DC's "Back in Black" over the course of their game, both bands are respectively tallied once for their use at Floyd Casey Stadium. The first two performers listed in Table 4.2, The White Stripes and Zombie Nation, are known for each producing one of the most popular stadium anthems in use today. The ostinato from The White Stripes' "Seven Nation Army" has become one of the most iconic motives in all of sports, and the melody of Zombie Nation's "Kernkraft 400" has found similar representation (see Figure 4.9). A number of more recent artists appear on the list, including Fallout Boy, Eminem, and Macklemore and Ryan Lewis, though stars from classic rock and heavy metal, including AC/DC, Ozzy Osbourne, Guns 'n' Roses, Led Zeppelin, and Metallica, hold strong positions at the repertoire's center. Finally, a number of more contemporary popular musicians, including Lil John, Jay Z, and Kanye West, finalize the list. Of course, the Isley Brothers are an interesting inclusion, as the group's most famous selection, "Shout," remains fairly common at stadiums despite these case studies being fifty-four years removed from the song's 1959 release.

Figure 4.9

A. "Seven Nation Army" (2003) ostinato



B. "Kernkraft 400" (1999) melody



Table 4.2 – Musicians or Musical Groups Most Commonly Heard in Stadiums.¹⁷²

Performer	Stadiums	Institutions
White Stripes	11	GT, Miami, OSU, WVU, MICH, USC, UO, IU, UT, PUR, UK
Zombie Nation	10	GT, Miami, FSU, WVU, USC, STAN, UO, UM, PUR, UK
Fallout Boy	8	GT, FSU, WVU, USC, UO, IU, PUR, UK
AC/DC	8	Miami, OSU, WVU, MICH, STAN, BU, PUR, UK
Macklemore and Ryan Lewis	8	Miami, FSU, OSU, WVU, IU, BU, PUR, UK
Ozzy Osbourne	6	WVU, MICH, UCLA, IU, PUR, UK
Guns ‘N Roses	5	Miami, UCLA, IU, BU, PUR
Led Zeppelin	5	Miami, MICH, BU, UT, UK
Metallica	5	Miami, UCLA, IU, PUR, UK
Eminem	5	WVU, MICH, USC, IU, PUR
Lil Jon	5	Miami, MICH, IU, UT, PUR
Isley Brothers	5	MICH, USC, UO, PUR
Jay Z	4	Miami, STAN, UO, UK
Kanye West	4	Miami, UO, TAMU, UK

In each instance, while the sound operator was responsible for less sonic space during games than the marching bands, typically he or she filled a comparable amount of sonic space as the various cheering forces. Regardless, the sound operator holds tremendous power to alter the stadium’s soundscape. He or she can play popular music selections in response to the game’s events, facilitate announcements/cheers that correlate to cheers over the public address system, and in some situations—such as that at UCLA—alter which musical agents are amplified and which are not. Despite the ability to impact musical narrative to such a degree, sound operators typically reserve engaging

¹⁷² These selections will be analyzed more thoroughly in Part 2.

with audiences to the game's larger sonic spaces, and allow marching bands and cheers to be the primary sources of musical engagement during moments of gameplay.

Video Board

The video operator runs a network of screens that are located around a stadium, controlling the information/video is displayed on them. Most stadiums nationwide include at least one large screen, and frequently two, with one in each endzone. Many stadiums additionally utilize fascia boards—also called “ribbon boards”—long, narrow screens that cover similar spaces in the stadium. These boards can show images and text, usually arranged as a pre-scheduled loop of advertisements, announcements, and score updates. Generally, fascia boards do not sonically engage with the crowd, instead displaying logos, advertisements, or score updates, though they can facilitate sonic engagement by displaying text to songs, such as the “Star-Spangled Banner” or a university's fight song or *alma mater*. In most instances, a single video operator is responsible for both the fascia board(s) and the primary stadium display(s).

The video operator's primary responsibilities are, one, to work with the other stadium agents to mold the game's atmosphere, and, two, to heighten fans' experience of flow by providing visual stimulation during pauses in the game, much like how musical narrative occupies fans sonically during pauses in gameplay. Regarding the first, video operators work closely with their counterparts in sound to engage fans during a game's larger breaks by playing any number of selections, such as highlight reels, advertisements, “hype” videos, or fan-interactive opportunities such as “kiss cam” or “dance cam.” In these breaks—pre- and post-game, between quarters, during timeouts—the operator can play videos that include sound, such as accompanying music,

commentary, or special effects. Video operators also engage audiences by exclusively visual means, such as providing silent replays of previous game action, score updates, and shots of audience members that encourage fans to cheer and demonstrate their support of the team. While such examples are “silent,” they frequently prompt sonic responses, such as cheers for replays of team successes or jeers for replays that reveal a mistake from the officiating crew. While many of these responses are not explicitly musical, some of the resulting cheers or jeers are structured rhythmically and by loose pitch relationships, revealing in them a degree of musicality.

Given the dual nature of video operations, functioning both silently and with sound, video operators actually interact with audiences almost without ceasing. In modern stadiums, it would be exceptionally rare to have even a moment during a game in which there are no messages, advertisements, or announcements being displayed on these screens. However, the majority of this visual stimulation does not contribute to the sonic experience of a game, let alone musical narrative. Video operators are the least active agents in creating musical narrative. The only spaces in which video operators contribute to musical narrative consistently are the largest sonic spaces framing a game: pregame and halftime. Most games will feature additional videos with accompanying music, but there is no consistent pattern for these as universities fill post-game, timeouts and quarter breaks at will. So, whereas video operators are the most consistently active agents in football games, they are the least encountered in creating musical narrative, though their engagement can prompt unplanned musical events.

Narrative Control and Commercial Maximization

To this point, this chapter has discussed the power relationship between the agents in musical narrative, but this dynamic is only one side of the issue of power in the construction of musical narrative. Also important are the commercial interests that create the framework around which narrative is constructed. As discussed earlier regarding the process through which producers construct scripts, advertisements are the single most important elements, with their placement dictating how all other sonic elements in a stadium must operate. Even Art Bartner, who asserted, “At a Trojan football game, we are the football culture,” recognizes the importance and influence of commercial interests. After stating that he has “control over [the culture] better than anybody,” Bartner quickly adjusted his position,

But then again, we do wait for their [marketing] promotion. I mean they have to make money. This is what’s happened, compared to the old days. They, the athletic department, has [*sic*] to make money, and how they make money is by selling things for that video board, and then we play. So, I will hold for that...¹⁷³

So Bartner’s ultimate position is that the USC band is the central element to constructing the school’s football atmosphere *after* the athletic department’s financial interests. The advertisements that reserve sonic space form the pillars of the game’s script and musical agents are invited to fill in the remaining space. This is not to say that advertisements are the most representative elements of musical narrative or that these commercials are its most engaging components. Rather, the commercial maximization of college football is the single most influential factor in constructing musical narrative. Musical narrative in modern college football exists only in forms that allow for sonic space to function as commercial space, with all additional music or entertainment relegated to the periphery.

¹⁷³ Bartner, October 9, 2013.

For this reason, the producer retains control over the script and narrative of a game, ensuring that the most valuable commercial spaces receive the maximum returns on investment.

George Sage argues that all of college football's "pageantry and hoopla tend[s] to mask the underlying profit-oriented structure,"¹⁷⁴ and musical narrative provides an important layer to this masking, as commercial interests underlie all decisions about musical performances. All of those involved in creating football soundscape are subservient to the whims of those with the fiscal power to affect it. Indeed, Bertrand Russell stated that "the fundamental concept in social science is Power, in the same sense in which Energy is the fundamental concept in physics."¹⁷⁵ Power divides up social organizations into different tiers, with those wielding excessive power gaining the largest share of benefits. Dominant groups are rarely challenged for power, as "they are protected by laws, nurtured by the media, and fortified and elaborated by ideology. Ideology is the social lubricant of dominant groups...."¹⁷⁶ The dominant group that determines musical narrative is the group that benefits the most from the commercialization of the sonic space: the athletic department. Producers act on behalf of the athletic department to ensure maximum financial potential in the creation of musical narrative, frequently at the expense of sonic space formerly reserved for the traditional musical elements that are long associated with the sport: the marching band and various cheering groups.

¹⁷⁴ Sage, *Power and Ideology in American Sport*, 226.

¹⁷⁵ Bertrand Russell, *Power: A New Social Analysis* (London: Allen and Unwin, 1938), 10.

¹⁷⁶ Sage, *Power and Ideology in American Sport*, 234.

Football has maintained a strong relationship with commercial interests for much of its history. The sport was among the earliest events to be broadcast on television, and as television grew, football evolved to incorporate additional breaks to accommodate the increasing level of commercial interests that surrounded the sport's earliest days.¹⁷⁷ These pauses actually created two new revenue streams: one, companies bid for the rights to air games on television, and, two, in-stadium sonic advertisements that could be read to the live audiences during the breaks for television advertisements. The most elaborate example of this practice in modern times in the sport's single largest event each year: the National Football League's Super Bowl. In his in-depth analysis of the music associated with this particular event, Charles Garrett observes, "when circumstances permit, the corporate interests that produce the Super Bowl prefer to prioritize commercial goals, to sell products, sports, and musical entertainment to audiences at home and abroad."¹⁷⁸ According to Garrett, the 2003 Super Bowl broadcast used music as a means of extending the broadcast for increased financial gains: "[B]efore awarding the game trophy to the Super Bowl champions, [the network] ABC presented a brief live performance by Bon Jovi solely for the purpose of extending the telecast and generating extra commercial revenue."¹⁷⁹ In this instance, the Tampa Bay Buccaneers won the game, but then had to wait for Bon Jovi's performance to conclude before receiving their recognition as

¹⁷⁷ The first football game broadcast on television occurred on September 30, 1939 when then-national heavyweight Fordham University played Waynesburg University on NBC. This game was played only five months after the first sports broadcast, a Princeton and Columbia baseball game. See "First T.V. Football Game: Waynesburg Plays in First Televised Football Game," Waynesburg University Athletics, http://www.waynesburgsports.com/sports/2007/8/17/first_tv_game.aspx.

¹⁷⁸ Garrett, "Struggling to Define a Nation: American Music in the Twentieth Century," 257.

¹⁷⁹ *Ibid.*, 258.

champions. The use of music as a stalling tool to increase airtime did not serve the interests of those who actually played (or even watched) the game, but rather the few individuals who would experience financial gain thanks to the increased airtime. As in the case of musical narrative's structure in college football, the musical decisions regarding programming ultimately boil down to the interests of those wielding the most power over the event. In the case of the NFL the power-wielders are the teams' owners; in the case of college football, they are the athletic departments.

So, when Kelly Reed described marching bands as being "difficult" for producers to control, what she is ultimately describing is the need to assert her power over stadium's sonic space in order for the athletic department to plan effectively for and sell advertisements. The income from these advertisements creates additional revenue for the athletic department, which increases its influence with the rest of the university. Indeed, the football coaches at the institutions in this study earn more income than any academic employee at their respective universities, including the universities' presidents.¹⁸⁰ Similarly, many of the athletic directors of the institutions in this study are paid at a higher salary than the university presidents (see Table 4.3). Granted, an inflated salary does not change the reality that coaches report to athletic directors who report to their institution's president. However, the bloated financial position of the athletics department leads to the department holding extreme influence over university proceedings, especially when compared to the often financially struggling scholarly departments. This relationship leads to many of the realities described in this chapter's opening paragraphs,

¹⁸⁰ Men's basketball coaches typically have similarly inflated salaries. See Steve Berkowitz, et al., "2015 N.C.C.A.B. Tournament Coaches' Pay," in *USA Today* (sports.usatoday.com 2015).

such as rebranding an entire academic institution according to the athletic department's existing brand.

Table 4.3 – Salary Comparison Chart: Football Coaches, Athletic Directors, and University Presidents.¹⁸¹

Institution	Football Coach	Athletic Director	President
GT	\$3,865,500	\$625,000	\$440,000
Miami	\$2,250,943	--	\$1,225,689
FSU	\$4,866,667	\$680,000	\$755,415*
OSU	\$5086,640	\$1,359,030	\$996,169
WVU	\$3,680,000	\$755,000	\$733,748*
MICH	\$3,431,000	\$1,100,000	\$703,357
USC	--	--	\$1,316,524
UCLA	\$4,180,000	\$790,211	\$416,000
STAN	\$2,012,666	--	\$918,633
UO	\$3,135,000	\$650,000	\$544,004
IU	\$2,431,644	\$430,746	\$666,893
BU	\$3,135,146	\$498,226	\$752,551
TAMU	\$5,756,000	\$1,000,000	\$1,580,775*
UTA	\$6,000,270	\$1,234,041	\$628,190**
PUR	\$3,635,000	\$584,437	\$478,154
UK	\$4,176,600	\$894,000	\$688,000
Mean:	\$3,842,871.73	\$815,437.77	\$802,756.38
Median:	\$3,680,000	\$755,000	\$718,552.50

* Includes partial-year compensations for two individuals' who each served in their role for a portion of the year.

** Data from 2013—not represented in 2014 database

¹⁸¹ The presented data represents total compensation for each these employees, including potential bonuses. The datasets for football coaches' and president's salaries dates from 2014. The dataset for the athletic director dates from 2013. Four of the institutions included in this study are private—Miami, USC, Stanford, and Baylor—and therefore do not have to make their tax records completely open to the public. This reason is why a number of salaries are not listed. For more information see: Buzz Baumer, et al., "2014 N.C.C.A.F. Coaches' Salaries," in *USA Today* (sports.usatoday.com 2014); Caitlin Ahearn, et al., "2013 N.C.A.A. Athletic Directors' Salaries," in *USA Today* (sports.usatoday.com 2013); Sandhya Kambhampati, et al., "Executive Compensation at Public and Private Colleges," in *The Chronicle of Higher Education* (chronicle.com 2015).

Summary

Musical narrative fulfills two purposes. First, it engages audiences in a one-sided pro-home-team version of the events on the field that cues informs, prompts behaviors, and increases the experience of flow. Second, it serves the financial interests of university athletic departments by making advertising spaces mandatory. Athletic departments employ producers to maintain their control over the stadium's soundscape as a means of augmenting its commercial viability. These producers have the power to issue directives to all other sonic forces in the stadium, and the punishment for ignoring their instructions is to be removed from the stadium and replaced with a more compliant alternative as was the case with the former band director from UT. Above all other concerns, producers ensure that announcements and advertisements that lead to financial gains receive prioritized space, and then they allow other musical agents to fill the remaining space. This allows for the traditional musics of college football—its marching bands, songs, and cheers—to persist in common practice, though always in compliance with the commercial interests of the university.

Musical narrative takes its fullest form in the game's non-commercial sonic spaces, where it responds to and anticipates events that occur during gameplay. The selections that occur in these spaces carry layers of meaning, communicating immediate actions for audiences to take, emotional reactions, and cultural indoctrination, such as celebrations of violence and misogynistic jeers. This consideration of cultural values leads to the following section of this text: reading the story of the game. As with the brief discussion of commercialism above, the following chapters will explore a number of potential lines of critical inquiry, specifically race, gender, and class. These chapters will

each expand the consideration of power that began with the discussion of “Fight On,” as they explore college football culture and the implications of an “alma mater dear [that] looks up to” the sport’s athletes, its construction, and its values.

CHAPTER FIVE

HALFTIME

*Your sports team is vastly inferior
That simple fact is plainly obvious to see
We're gonna kick your collective posterior
Of course you realize we're speaking figuratively
Our stats are thoroughly impressive
Our coach really has the Midas touch
Our players are fast and strong and brave
And your guys, eh, not so much*

— “Weird Al” Yankovic, “Sports Song” (2014), first verse

Football’s halftime is an opportunity for restoration, evaluation, and adjustment. The teams temporarily leave the field of play and enter their locker rooms. Here, they take time to restore their bodies by hydrating, tending to injuries, and resting. They also adjust their plans and adopt new strategies for the remainder of the game in hope of fulfilling their maximum potential. In the stands, halftime gives audience members a reprieve from the engagement required by the game’s violent action. They socialize—discussing their own evaluations of players/strategies, taking pictures with friends, making plans for after the game—reenergize by purchasing (or eliminating) food and/or drink, and engage with the entertainment that fills the period, including performances by marching bands, videos shown on the stadium’s screens, various advertisements, and other such events. By halftime’s conclusion, both teams and fans will return to their respective positions with renewed energy to perform their obligations for the game’s remaining time, whether they are on the field or in the stands.

In the context of this writing, “halftime” serves a similar purpose, shifting the strategy used in the first half to a new one in hopes of solidifying the value of musical

narrative. The first two quarters of this text were largely centered on theorizing about the organization of football's soundscape. In the second, this text will pivot to critical readings of college football culture from the perspective of musical narrative.

Alfred "Weird Al" Yankovic's satirical "Sports Song," quoted above, offers some insight into such a task.¹⁸² His selection is a parody of a college fight tune, not only in its lyrical content but also in its construction. The selection takes the form of a 6/8 march, complete with accompaniment from a wind band, drumline, and pitched percussion instruments. Indeed, "Sports Song's" music video erases all doubt that the song is explicitly connected to the music of college football as it features Yankovic dressed as a drum major leading a marching band in block formation around a football field.¹⁸³ In this composition, Yankovic states his reading of college football culture by reducing its pageantry to a tongue-in-cheek statement of superiority. Yankovic reiterates his interpretation throughout each of the song's verses before he summarizes his argument with the song's bridge in a manner that the opposition's "feeble brains can understand." Here, Yankovic launches into a call-and-response with supporters in the stands who declare his message, "We're great (we're great) / And you suck (you suck)." This refrain is repeated with some slight variations—i.e. "We're really, really great (really great) / In contrast, you really suck (really suck)"—a total of five times before he moves on to his final verse that implores the opposition to "save us all some time / And give up now (you suck)."

¹⁸² "Weird Al" Yankovic, "Sports Song," in *Mandatory Fun* (RCA, 2014).

¹⁸³ alyankovicVEVO, "'Weird Al' Yankovic - Sports Song," YouTube, <https://www.youtube.com/watch?v=XGbqGkSlc2w>.

There is also a strong history of readings of sporting events in academic contexts. Roland Barthes's "The Tour de France as Epic" provides one such example. Barthes relates the famous multi-week bicycle race that occurs each summer to the great form of classical literature. In keeping with the "epic" theme, Barthes goes so far as to include a "Racer's Lexicon" that acts as a sort of character guide for the different cyclists competing in the 1955 Tour de France. In the lexicon, Barthes describes the three-time Tour de France winner Louison Bobet as "a Promethean hero" with "a magnificent fighter's temperament."¹⁸⁴ In contrast, Barthes describes Bobet's brother, Jean, as "the great victim of the Tour" who "owes to his elder the total sacrifice of his person."¹⁸⁵ Such readings are valuable as they place current cultural expressions within alternative frameworks, contributing to one's understanding of these expressions by providing multiple avenues by which one may engage with them. Barthes' reading of the Tour de France illuminates the role of the hero as it has been sustained throughout western history. Yankovic's reading of college football culture provides a similar function, illuminating the tendency of sporting events to reduce opposing positions in overly simple terms, resulting in an immovable partisanship in which individuals are completely in favor of one side and completely opposed to another.

Both Barthes' and Yankovic's readings rely on analyzing relationships between objects and activities that may not readily appear in everyday-life but are made more apparent, and thereby readable, in their respective sporting events. In his analysis of a Balinese cockfight, Clifford Geertz explained that cultural expressions such as arts or

¹⁸⁴ Roland Barthes, "The Tour De France as Epic," in *The Eiffel Tower and Other Mythologies* (Berkeley: University of California Press, 1997), 88.

¹⁸⁵ Ibid.

sports offer particularly poignant insights into their representative cultures. This understanding is possible because such expressions render

ordinary, everyday experience comprehensible by presenting it in terms of acts and objects which have had their practical consequences removed and been reduced (or, if you prefer, raised) to the level of sheer appearances, where their meaning can be more powerfully articulated and more exactly perceived.¹⁸⁶

Through observations and interactions with audience members at a cockfight in Bali, Geertz constructed a cultural analysis based on the idea that the activities surrounding such an event are more readily interpretable than day-to-day interactions between individuals because the behaviors that go along with such cultural events—for example yelling and chanting obscenities at college football games—are permissible in a way that they are not typically. However, Geertz does caution, “[t]he cockfight is not the master key to Balinese life,” so a reading of a cultural event must not be interpreted as encompassing the full sum of its representative culture. Rather, such cultural expressions are single, but still valuable texts: “The culture of a people is an ensemble of texts, themselves ensembles, which the anthropologist strains to read over the shoulders of those to whom they properly belong.”¹⁸⁷ The exponential relationship Geertz describes—culture existing of a multitude of texts that are, themselves, inherently plural in nature—should make apparent that any critical reading, such as those provided in the chapters that follow, must not be considered as a definitive interpretation of a cultural event. Indeed there is no means by which one person could interpret what an event means to every individual who may encounter it. Rather, the following readings seek to understand college football at a deeper level by searching for meaning within the game’s music, even

¹⁸⁶ Clifford Geertz, “Deep Play,” *Daedalus* 134, no. 4 (2005): 79.

¹⁸⁷ *Ibid.*, 85-6.

though that level may not be apparent or understood by all, or even many, of the game's fans and participants.

Michael Oriard adapted Geertz's methodology in his critical reading of American football.¹⁸⁸ Oriard argues that there are multiple levels of texts for every football game. The "primary text" is the game itself, which is accompanied by a "wealth of ad hoc interpretations," or "secondary texts," including television and radio broadcasts and sports journalism.¹⁸⁹ Musical narrative functions as one such secondary text. Cultural expressions, including football, contain a plurality of meanings that are interpreted at the individual level by those that encounter them. In the case of football, for some individuals it represents an opportunity for class mobility, for others masculine identity, for others violence, for others militarization, for others capitalism, and the list could go on infinitely. For Oriard, football's meaning "resides neither in the text alone nor alone in its readers, but in the negotiations between the two."¹⁹⁰

Figure 5.1 – Melody to *Jeopardy* Theme



In the case of musical narrative this negotiation involves musical coordinators interpreting the actions on the field by associating specific events with musical selections. These selections are subsequently presented to the audience for them to interpret. So, for instance, when a marching band performs the theme from the television show *Jeopardy* while game officials review a play (see Figure 5.1), the meaning of that event is a

¹⁸⁸ Oriard, *Reading Football: How the Popular Press Created an American Spectacle*.

¹⁸⁹ Ibid., 10.

¹⁹⁰ Ibid., 18.

negotiation between the musical performance and the audience members' pre-established associations with that theme. The selection's meaning—a critique of the amount of time the officials require to reach their decision on the play—only exists if the audience members recognize the theme being performed by the band and understand the selection's associations from other contexts. For audience members unfamiliar with the theme's associations, this performance may simply be a musical distraction during the waiting period. Oriard summarized a similar process through which football receives meaning:

Football is about many things, but what precisely it says about them depends in part on its many interpreters: the fans or viewers. The game defines its own boundaries of meaning without determining the specific meanings within those boundaries. Cultural power resides in the framing of certain questions but not others; cultural freedom is expressed in the interpretive possibilities. And in the possibility of meanings not contained within the boundaries of mainstream cultural discourse.¹⁹¹

Football's "boundaries of meaning" are the limited possible meanings of a game's actions. Only so many activities can take place as a part of a football game, and, as with all games, rules and regulations are in place to control what occurs during a game. Even the officials who police infractions follow a set regimen when enforcing rules: confer with the other officials, announce the penalty, and enforce the penalty. Additionally, the actions that can occur on a field have limited possible interpretations. For instance, a collision between two players is unlikely to be interpreted by an audience member as representative of a Shakespearian romance. However, an audience member may still interpret game activities in a very large number of ways, representing Oriard's description of "cultural freedom."

¹⁹¹ Ibid.

The critical readings that make up the following chapters attempt to adhere as closely as possible to the intended meanings encountered in instances of musical narrative by addressing the associations intentionally fostered by musical coordinators. As in the examples encountered in Chapter Three's retelling of a Baylor University football game, and in the case of the *Jeopardy* theme above, many, if not all, musical selections encountered by audience members in a stadium carry some intended extra-musical meaning. While it is doubtless that many alternate interpretations of musical selections are possible, this study attempts to read the intended text of musical narrative by drawing upon interviews with musical coordinators and observations from case studies. Additionally, my own experiences as a southern, white male who has followed football for most of his life allow me some understanding of this intended text as I am representative of the largest demographic of football fans, and the primary target of much of the sport's marketing. Such personal associations are impossible to divorce completely when engaging with a topic as familiar as football, but by acknowledging their existence I hope to limit the potential pitfalls of bias while utilizing them as a tool for analysis.

The critical readings in the second half of this text will focus on two of Susan Birrell and Mary G. McDonald's "power lines" as the primary avenues by which musical narrative will be considered. Birrell and McDonald establish the power lines of "race, class, gender, and sexuality" as a framework for considering structures of dominance in the context of sport. These power lines are interconnected, each impacting the other at some level, "thus [they] cannot be understood in isolation from one another."¹⁹² While these themes are not the exclusive means by which one may consider such a topic—for

¹⁹² McDonald, *Reading Sport: Critical Essays on Power and Representation*, 4.

example, Birrell and McDonald also allude to age, nationality, ability, and religion as other possible areas of inquiry—they offer a multi-sided analysis that does not presuppose a single theme as being of primary importance. The remainder of this project primarily focuses on two of Birrell and McDonald’s power lines: the areas of race and gender, each being the focus of one of the remaining quarters. Throughout both of these chapters, other power lines will weave in and out of the conversations, such as the relationship of class in the chapter on race or expressions of sexuality in the chapter on musical depictions of masculinity, not to mention the other themes of age, nationalism, ability, and religion that naturally find their place in any discussion on sport, and are already represented to some degree in the preceding material.

Chapter Four’s discussion of power dynamics in musical narrative and commercialism’s influence in this system allude to the level of understanding that such considerations of musical narrative can achieve, as its evaluation of musical structures reveals the cultural priorities that are inherent components of this system. However, whereas Chapter Four primarily dealt with the construction of musical narrative—warranting its position in the first “half” of this document—the remaining chapters will use the structure of musical narrative in football as an avenue for critical consideration. The remaining two chapters are analyses of musical narrative centered on the critical “power lines.” Chapter Six is an examination of racial coding within the context of musical narrative, specifically considering how race motivates the placement of specific musical selections within this structure. Chapter Seven considers musical narrative’s role in constructing masculinity in football through its depiction of the male body as a powerful and durable instrument that is forged through physical trial against opposing

forces, celebrating violence as a crucial component of masculinity. While critiques of football as being culturally white and violent are not unique, these two chapters provide an alternate means of considering how deeply engrained these qualities are in college football culture. As such, musical narrative provides an alternate means of reading college football culture, one that allows for a more nuanced understanding of the sport's culture through its musical organization.

CHAPTER SIX

THIRD QUARTER: MUSICAL SEGREGATION IN AMERICAN COLLEGE FOOTBALL

*Let's give a rah for West Virginia
And let us pledge to her anew,
Others may be black or crimson,
but for us it's Gold and Blue.
Let all our troubles be forgotten,
Let college spirit rule,
We'll join and give our loyal efforts
For the good of our old school.*

*It's West Virginia, it's West Virginia
The Pride of every Mountaineer.
Come on you old grads, join with us young lads,
It's West Virginia now we cheer!
Now is the time, boys, to make a big noise
No matter what the people say,
For there is naught to fear; the gang's all here,
So hail to West Virginia, Hail*

—Fred Deem's lyrics to "Hail West Virginia!" (1915)

Introduction

In 1915, West Virginia University (WVU) alumnus Fred Deem composed lyrics to a tune written by fellow alumni Earl Miller and Ed McWhorther, resulting in what would become the institution's official fight song, "Hail West Virginia."¹⁹³ The school's athletic department describes the tune as being "[o]ne of the most recognizable fight songs in the country" that, when heard, "immediately evokes enthusiasm from WVU fans and sends chills down the spines of those who dare to oppose them."¹⁹⁴ In reality, "Hail

¹⁹³ "Song Lyrics: Hail West Virginia," West Virginia Marching Band, <http://theprideofwestvirginia.org/multimedia/song-lyrics.html#hail-west-virginia>.

¹⁹⁴ "Fight Songs and Chants," West Virginia Department of Intercollegiate Athletics, <http://www.wvusports.com/page.cfm?section=13065>.

West Virginia” is a fairly tame fight song in terms of intimidating content. Its lyrics contain no references implying athletic superiority over other teams, no insults, nor even a claim that WVU will be victorious. Rather, the song adopts an air of institutional pride, detailing the school spirit felt by those included in WVU’s “gang” in both verses.¹⁹⁵

Customarily, fans only sing the song’s second verse, but the two verses work in conjunction to outline its message. The first verse establishes the common identity of Mountaineers, in this case supporters of WVU, by detailing their joint pledge to the university and preference for its colors. The end of the song’s first verse and the entirety of its second call for the gang to sacrifice its individuality in support of the school, regardless of age. This process involves forgetting any existing troubles and returning to one’s “college spirit,” which requires making a “big noise” and being unconcerned with outsiders’ impressions of one’s crew (“No matter what the people say”). “Hail West Virginia” represents the natural tendency of college football audiences to divide into distinct groups—some support black, some crimson, and some gold and blue. WVU’s supporters are subsequently called to block out any outside influences and find solace in their own solidarity (“there is naught to fear; the gang’s all here”). “Hail West Virginia’s” message can be summarized, “Don’t worry about them; celebrate us.”

This statement is not to suggest that the “us” described by the song is inherently exclusive along any particular lines aside from institutional affiliation. Indeed, “Hail West Virginia” actually includes one explicit reference to diversity amongst the age range of the school’s group of supporters, “old grads and young lads.” Beyond this, reading the

¹⁹⁵ Musically, “Hail West Virginia” is a fairly typical major march in duple time that is consistent with the light syncopation and martial rhythms found in most other examples from the genre.

lyrics for any missing groups, including those defined along gender or racial lines, places undue burden on the authors of a song written roughly one hundred years ago to include every possible type of Mountaineer in its two stanzas.

However, the song does convey separation as an intrinsic component of identity for college football fans. Fans are expected to choose an institution to support and to remain loyal to it. Fans should not create multiple allegiances between different colleges, but should rather nurture a passionate affinity for a single school. Fans should represent that school's culture by wearing the school's colors or other logoed clothing. They should learn the school's songs and cheers and participate in their performance at games or other events. These performative components of fandom distinguish one institution's supporters from another, and, while many institutions may have similar practices, the distinctions between each program's cultural activities allow fans to assert the "special" qualities of their traditions, such as possessing "[o]ne of the most recognizable fight songs in the country."¹⁹⁶

Integration and College Football

Separation has also served a more sinister purpose over the very public history of college football, particularly in the South where teams remained racially segregated into the 1970s. The sport's integration in this area provided one of the most visible platforms for racial integration, particularly as the region was forced into integration by the federal government in the late 1950s and 1960s. Even as African American students successfully enrolled in public schools, they were largely prohibited from representing institutions in

¹⁹⁶ For an example of one take on the expectations for choosing a college football team to support and the expected behaviors that go along with such a role, see Bryan Curtis, "The Rules of College Football Fandom," ESPN, <http://grantland.com/the-triangle/the-rules-of-college-football-fandom/>.

athletic competition. Charles Martin explains that for white southerners, “to compete against an African American, even for a few hours on the football field, would constitute racial equality and thus violate the natural order of white supremacy and black subordination.”¹⁹⁷ Many of the schools making up the SEC refused even to schedule games against integrated teams well into the 1960s. While, in 1965, the University of Kentucky (UK) became the first conference member to integrate its football team, the symbolic climax of southern football integration occurred in 1970 when the University of Southern California’s (USC) integrated team travelled to Tuscaloosa, Alabama to play the all-white University of Alabama team coached by the football legend Paul “Bear” Bryant (1913-1983).¹⁹⁸ Despite the game being played at Alabama’s home field in Tuscaloosa, USC won handily by a score of 42-21. A number of additional factors contributed to this game’s symbolic significance: George Wallace—who served as Alabama’s governor in the years 1963 to 1967, and again from 1971 to 1979 and 1983 to 1987—was among the country’s most vocal supporters of segregation and had taken an active and public role in attempts to block integration efforts in Alabama, including physically blocking black students from registering for courses at the University of

¹⁹⁷ Charles Martin, "Hold That (Color) Line!: Black Exclusion and Southeastern Conference Football," in *Higher Education and the Civil Rights Movement: White Supremacy, Black Southerners, and College Campuses*, ed. Peter Wallenstein (Gainesville: University Press of Florida, 2008), 166-67.

¹⁹⁸ Ibid., 173-75. UK signed Nat Northington, the college’s first black football player in 1965, who enrolled the next year, and first competed in a game in 1967. On September 30 of that year, he briefly played against the University of Mississippi before suffering an injury, but in those brief moments he became the first black football player to play in the SEC. However, UK’s basketball team led by legendary coach Adolph Rupp lagged far behind with its integration efforts, famously losing to an all-black Texas Western lineup in the 1966 NCAA finals. A black athlete did not play for UK’s men’s basketball program until Tom Payne suited up for the 1970-71 season.

Alabama in 1963, against federal orders.¹⁹⁹ One year earlier, Wallace had been elected on a largely segregationist platform, and portrayed himself as an extension of Confederate politics, declaring at his first gubernatorial inauguration:

Today I have stood where once Jefferson Davis stood, and took an oath to my people. It is very appropriate then that from this Cradle of the Confederacy, this very Heart of the Great Anglo-Saxon Southland, that today we sound the drum for freedom as have our generations of forebears before us done, time and again down through history. Let us rise to the call of freedom-loving blood that is in us and send our answer to the tyranny that clanks its chains upon the South. In the name of the greatest people that have ever trod this earth, I draw the line in the dust and toss the gauntlet before the feet of tyranny... and I say... segregation now... segregation tomorrow... segregation forever.²⁰⁰

Additionally, many of USC's star offensive players were black, meaning Alabama's supporters saw black athletes repeatedly demonstrate their physical capabilities on the football field, likely increasing fans' and administrators' readiness to accept black athletes to their institution as a means of returning to national competitiveness. After USC's victory, Alabama quickly diversified its team and included black athletes on the varsity football roster the following year. After Alabama's integration, each of the remaining all-white SEC football teams took similar steps, with the University of Mississippi completing the process in 1972.²⁰¹

The process of athletic integration has proven to be much more complicated than simply achieving equality through the addition of black athletes at predominantly white

¹⁹⁹ For more information on George Wallace, see Jeff Frederick, *Stand up for Alabama: Governor George Wallace* (Tuscaloosa: University of Alabama Press, 2007).

²⁰⁰ Punctuation and capitalization taken from the original text. For a facsimile of Wallace's original speech, see George Wallace, "The Inaugural Address of Governor George C. Wallace," <http://media.al.com/spotnews/other/George%20Wallace%201963%20Inauguration%20Speech.pdf>. For a video of Wallace's speech, see Alabama Department of Archives & History, "George Wallace 1963 Inauguration Address," https://www.youtube.com/watch?v=_RC0EjsUbDU.

²⁰¹ For more information on the integration in SEC football, see Martin, "Hold That (Color) Line!: Black Exclusion and Southeastern Conference Football."

institutions. In sport, integration did nothing to disrupt the control of whites over an increasingly affluent industry. In *Forty Million Dollar Slaves* (2006), William Rhoden argues that integration allowed “the whites who controlled the sports-industrial complex... to exploit black muscle and talent, thus sucking the life out of black institutions, while at the same time giving themselves credit for being humanitarians.”²⁰² This system led to significant isolation for black athletes on white campuses that were valued only for their athletic abilities, locking into place a number of issues, including

a destructive power dynamic between black talent and white ownership; a chronic psychological burden for black athletes, who constantly had to prove their worth; disconnection of the athlete from his or her community; and the emergence of the apolitical black athlete, who had to be careful what he or she said or stood for, so as not to offend white paymasters.²⁰³

Rhoden additionally argues that integration destroyed football at Historically Black Colleges and Universities (HBCUs), which had some of the nation’s most successful football programs through the mid-twentieth century, effectively “eliminating every black person involved in sports—coaches, owners, trainers, accountants, lawyers, secretaries, and so on—except the precious on-the-field-talent.”²⁰⁴ As black athletes increased their presence in mainstream college football, the sport’s white power brokers remained, effectively hindering college football’s culture from diversifying alongside its athletes.

Over the remainder of the twentieth century, college football experienced tremendous growth in popularity. During this time, diversity flourished among its participants, lending to the false perception that integrating teams successfully achieved racial equality. According to the NCAA’s self-reported race and gender demographics, in

²⁰² William Rhoden, *Forty Million Dollar Slaves: The Rise, Fall, and Redemption of the Black Athlete* (New York: Crown Publishers, 2006), 135.

²⁰³ Ibid., 142.

²⁰⁴ Ibid.

2013, 42% of the student-athletes who participated in Division 1 football in some capacity identified as white and 47% as black.²⁰⁵ Michael Oriard states in *Brand NFL* (2007) that while such figures suggest the “absolute triumph of merit over racial prejudice,” the “reality, of course, is more complicated, not just because the men with the headsets on the sidelines remain disproportionately white and those in the owners’ suites”—in the case of college football, substitute, perhaps, presidents’ boxes—“exclusively so, but also because race itself is so burdened with loaded significance in the United States.”²⁰⁶ Previous scholars have established perpetual “whiteness” of football culture, which originates from the sport’s origins in mid-to-late-nineteenth century Ivy League institutions. In *For Pride, Profit, and Patriarchy* (2000), Gerald Gems posits that football remains “a weekly anthropological play,” whose “symbols, rituals, and ceremonies” reflect conservative American cultural values. For Gems, football’s pageantry depicts the United States as “an aggressive, commercial, white, Protestant,

²⁰⁵ These figures include both the Football Bowl Subdivision (FBS) and the Football Championship Subdivision (FCS). Data collected from the NCAA’s Race and Gender Demographics Search, <http://web1.ncaa.org/rgdSearch/exec/saSearch> (September 10, 2014). The five wealthiest and most prominent NCAA conferences (ACC, Big 10, Big 12, Pac 12, and SEC) do not make similar data readily available, so the aforementioned figures serve only as a loose guide for this paper’s research. As a point of comparison, according to the University of Central Florida’s Institute for Diversity and Ethics in Sport, in 2012 the National Football League was 66% black and 30% white, and these figures likely similar the demographics of the “power five” collegiate conferences in which this research is based. See Richard Lapchick, “The 2013 Racial and Gender Report Card: National Football League,” (2013), http://www.tidesport.org/RGRC/2013/2013_NFL_RGRC.pdf. The 2010 U.S. Census reported that 72% of Americans identify as white and 13% as black, see “Overview of Race and Hispanic Origin: 2010,” (2011), <http://www.census.gov/prod/cen2010/briefs/c2010br-02.pdf>.

²⁰⁶ Michael Oriard, *Brand N.F.L.: Making and Selling America's Favorite Sport* (Chapel Hill: University of North Carolina Press, 2007).

male society that allowed for the expression of pluralistic values and the limited inclusion of others.”²⁰⁷

In line with Gem’s synopsis, college football’s audience is overwhelmingly white. The 2013 Nielsen television ratings report found that television audiences for NCAA football bowl games were 82% white and 13% black. The same report found the NFL’s television audience to be 77% white and 15% black.²⁰⁸ The discrepancy between the race of the players and that of the audience/administration, combined with the lack of pay for college athletes despite ever-increasing revenues, prompted Billy Hawkins to describe contemporary college athletics as “The New Plantation.”²⁰⁹ College football stadiums reinforce Hawkins’ observation as they function as inverse Panopticons, structures intended for surveillance proposed by British philosopher Jeremy Bentham (1747-1832).²¹⁰ Whereas Bentham’s original structure was designed for a small number of individuals to be able to observe a much larger number of people, stadiums allow a powerful majority—consisting of an overwhelming proportion of white fans—to observe the actions of a small number of players, of whom a majority are black. In this sense, the

²⁰⁷ Gems, *For Pride, Profit, and Patriarchy: Football and the Incorporation of American Cultural Values*, 195-6.

²⁰⁸ "Year in Sports Media Report 2013," (2013), <http://www.nielsen.com/content/dam/corporate/us/en/reports-downloads/2014%20Reports/year-in-sports-media-report-2013.pdf>; Additionally, Michael Oriard recently asserted that the National Football League’s audience “has become virtually alone in size and, more importantly, in crossing gender, class, racial, ethnic, geographical, and political (red state, blue state) lines” (ix), distinguishing it from the more homogenous college football audience. See Oriard, "Foreword: Football as Mediated Spectacle."

²⁰⁹ Billy Hawkins, *The New Plantation: Black Athletes, College Sports, and Predominantly White N.C.A.A. Institutions* (New York: Palgrave Macmillan, 2010).

²¹⁰ For more on Bentham and the Panopticon, see Janet Sample, *Bentham's Prison: A Study of the Panopticon Penitentiary* (Oxford: Clarendon Press, 1993).

cultural effect of football's facilities fulfills Michel Foucault's (1926-1984) description of the Panopticon's power, namely that it

“induce[s] in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power... [T]his architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers.”²¹¹

If one substitutes “player” for “inmate,” Foucault's description directly applies to the relationship between the sport's players and those seated in the stadium, which includes the audience as well as the event's power brokers, such as musical coordinators and other administrators. The very act of playing football for an audience creates a power dynamic in which the players' performance seeks the imagined support of the fans. With college athletes receiving no monetary compensation for their labors, their performance on the very visible stage of a football field determines their value, both because their scholarships are dependent on their athletic accomplishments, and because many of these athletes aspire to advance from football's amateur level and become professional athletes.²¹²

Musical Segregation

Because of the large disparity between the present demographics of college football's audience and that of its athletes, college football's soundscape is largely structured along racial lines with most of the music being tailored to the white audience. Ken McLeod reaffirms the racial power dynamic at play regarding the sport's audience and its soundscape. He argues that the game “recreates the ideology and tactics of

²¹¹ Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan (New York: Vintage, 1977), 201.

²¹² For more information on the tension between universities' academic and athletic interests, see John Thelin, *Games Colleges Play: Scandal and Reform in Intercollegiate Athletics* (Baltimore: Johns Hopkins University Press, 1996).

European colonial expansion” through its inherent gameplay mechanics involving taking territory from one’s opponent in order to gain points. McLeod reinforces this critical reading by citing the game’s soundscape, which largely consists of “white-dominated hard rock, heavy metal, and country music—in addition to marching bands.”²¹³

There are also numerous examples of non-white-dominated genres that are also included within the gameday event, but they are frequently isolated to one extreme of the game’s soundscape. One such example of this practice of the isolation of diverse types of music comes from the September 28, 2013 game between the WVU Mountaineers and the Oklahoma State University (OKST) Cowboys, played in Morgantown, West Virginia. In particular, one member of the university’s athletics marketing staff, whom this chapter will identify as Richard, candidly described the practicality and function of utilizing soundspaces created along racial lines as a means of organizing music within college football stadiums.²¹⁴ Richard first mentioned his conceptualization of separate musical spaces while answering a few introductory questions about how musical examples were scripted during the event. Richard explained that the production booth begins playing music when the gates are opened, usually including “popular-but-serious music,” such as Imagine Dragon’s “Radioactive” (2012). He then explained that there is a shift in musical style once players come onto the field to warm up.²¹⁵ “Once running back, quarterback is out on the field, then we want to get a little bit heavier with the music. So, a little bit

²¹³ McLeod, *We Are the Champions: The Politics of Sports and Popular Music*, 137.

²¹⁴ Due to the sensitive material discussed in this chapter, this informant has been given the alias, “Richard,” September 27, 2013.

²¹⁵ Richard stated that the actual first players on the field are the “kickers and specialists,” but that he does not adjust musical style until running backs and quarterbacks are on the field. These positions remain the least diverse among all those on the football field, as the vast majority of these players are white.

more, and the phrase we use, the best one to use is—without using racism, obviously—is to get a little bit ghetto with it.” Richard continued his description of this strategy, explaining that once the full team is on the field, “we’re into full ghetto, hardcore,” except that the music was all “PG-rated.”

Image 6.1



*WVU’s Musical Selection Control Board and Corresponding “Rows”
(September 27, 2013)*

Later in our conversation, Richard elaborated on the logistics of playing musical selections within the stadium. He explained that he organizes songs into rows on a pre-loaded audio controller (see Image 6.1). These selections are sorted according to “scenario,” which he described as follows:

I’ve got my festive row here: “Thank God I’m a Country Boy” is very popular here, “Jump Around” is very popular here, “Shout”... This is pre-team and

offense. This is ghetto row. This is kind of miscellaneous stuff. This is bring-defense-on. This is party time.

Richard's "ghetto row" includes, listed left to right, Rich Gang's "Have it Your Way" (featuring T.I., Birdman, and Lil Wayne, 2013), Ace Hood's "Bugatti" (2013), 2 Chainz and Wiz Khalifa's "We Own It" (2013), Travi\$ Scott's "Upper Echelon" (featuring T.I. and 2 Chainz, 2013), Wayne Marshall's "Go Harder" (featuring Ace Hood, Waca Flocka, and Cham, 2013), an unidentified selection obscured by the chord in the image, Yo Gotti's "Act Right" (featuring Jezzzy and YG, 2013), Rich Gang's "50 Plates" (featuring Rick Ross, 2013), and Ace Hood's "Goin' Down" (featuring Meek Mill, 2013), which is labeled as "Man Trip," named for the team's ceremonial march to the stadium from the practice facilities.

WVU's use of hip-hop selections to create a distinctly player-centered soundscape that is then abandoned in favor of a predominantly white soundscape reaffirms the above descriptions by Rhoden, Gems, and McLeod that football's pageantry is largely a celebration of whiteness. This chapter will extend this theory by examining music's function in college football, revealing it to be a tool that both separates and manipulates along racial boundaries. Specifically, this chapter will explore three means by which musical segregation in college football reinforces a culture of white dominance and exploits the efforts of the players on the field.

Players' Music

"Players' music" is the association connecting specific musical genres to athletes. To return to the informant from WVU, when asked about the process by which he chose the musical selections in the stadium, including those heard during player warm-ups,

Richard detailed his connection to the athletics staff, with which he works to craft an exciting musical atmosphere that increases the athletes' energy level before the game:

I work with... the [football team's] video coordinator, and say, "What songs are they listening to during practice? What songs do they like? What do they want to hear pregame?" And, usually, you talk to seniors about what they like to hear, what they don't like to hear, stuff like that. So, when it comes time for 'Ghetto Time,' there's about five or six songs. We get all our commercial breaks out of the way so that when our full team is on the field, it's nothing but music to get them hyped for the game. It's a big deal. It's a big deal. Music is a big deal.

Richard then transitioned to describe how musical selections changed following the warm-up period, after which

it's not about getting the players hyped-up. It's the fans that are going to get the players loud at this point. It's the fans that are going to get loud, and you want to play stuff that the fans are going to get loud to. A loud crowd energizes a football player. A song that our fans hate that might get our players going? Yeah, that's fine and that's good. Sometimes I will. You know what I mean? It depends on the moment, stuff like that. It's all about the moment, and what you're doing. Sometimes I will, and I have a few songs that I will play, but for the most part it's more band-oriented.

Here, Richard describes two separate musical spaces, one organized in coordination with the coaching staff and directed towards the players on the field, and another aimed at the audience in the stands.

Indeed, in every pregame case study collected in this project, the hosting institution utilized the format described above: special musical selections directed toward players during the pregame warm-ups, mostly consisting of rap. Table 6.1 outlines the selections encountered during these warm-up periods. Specific to one of the metal selections included on this list, University of Michigan's production team chose to play Ozzy Osbourne's "I Don't Want to Stop," specifically for its then-football coach, Brady Hoke. An informant in Michigan's athletics office explained that Hoke, "is a huge Ozzy

Osbourne fan, and so we'll throw a song in for him... just to get it in."²¹⁶ Otherwise, there is a very clear trend throughout these selections: rap is the sound of "ghetto row."

Table 6.1 – Popular Music Selections During Player Warm-Ups²¹⁷

Institution	Selection	Performer	Genre
OSU	"Go Off" (2012)	KB	Rap
OSU	"Momentum" (2012)	Stevie Stone	Rap
WVU	"Turn Up" (2012)	Gent & Jawns	Rap
MICH	"Started from the Bottom" (2013)	Drake	Rap
MICH	"Swag Surfin'" (2009)	F.L.Y. (Fast Life Youngsters)	Rap
MICH	"All the Way Turnt Up" (2010)	Roscoe Dash	Rap
MICH	"I Don't Want to Stop" (2007)	Ozzy Osbourne	Metal
MICH	"Let's Go" (2004)	Lil Jon	Rap
MICH	"We Still in This, Bitch" (2013)	B.o.B.	Rap
MICH	"We Own It" (2013)	2 Chainz	Rap
MICH	"Remember the Name" (2005)	Fort Minor	Rap
UO	"Public Service Announcement" (2003)	Jay Z	Rap
UO	"Stronger" (2007)	Kanye West	Rap
UO	"Get Lucky" (2013)	Daft Punk	Pop
UO	"Joker and the Thief" (2005)	Wolfmother	Metal
UO	"Blow Up" (2010)	J. Cole	Rap
IU	"Heart of a Champion" (2004)	Nelly	Rap
IU	"Throw it Up" (2002)	Lil Jon & the East Side Boyz	Rap
TAMU	"You Don't Want These Problems" (2013)	DJ Khaled	Rap
TAMU	"Lose My Mind" (2010)	Young Jeezy	Rap
TAMU	"Be a G" (2013)	Project Pat	Rap
TAMU	"4 What" (2013)	DJ Drama	Rap
UTA	"I'm a Coke Boy" (2013)	Chinx Drugz	Rap
UTA	"Ball" (2012)	T.I.	Rap

²¹⁶ Duey, October 4, 2013.

²¹⁷ Not all of these performers are black: Gent & Jawns are white, Fort Minor is a group led by a Japanese-American Mike Shinoda, and Chinx Drugz is a multi-ethnic group. It is also worth noting that KB, heard at Ohio State, is a Christian rap artist. Finally, my arrival time in stadiums fluctuated from an hour or more before a game started to a few minutes before kickoff, depending on if I was entering the stadium with the band, being hosted with the production team, or had a typical ticket. For this reason, some institutions are represented with several selections, some with only one or two, and some are not included.

Table 6.2 – Most Frequently Encountered Performers or Performing Groups: Race

Performer	Race	Stadiums	Institutions
White Stripes	White	11	GT, Miami, OSU, WVU, MICH, USC, UO, IU, UT, PUR, UK
Kernkraft 400	White	10	GT, Miami, FSU, WVU, USC, STAN, UO, UM, PUR, UK
Fallout Boy	White	8	GT, FSU, WVU, USC, UO, IU, PUR, UK
AC/DC	White	8	Miami, OSU, WVU, MICH, STAN, BU, PUR, UK
Macklemore and Ryan Lewis	White	8	Miami, FSU, OSU, WVU, IU, BU, PUR, UK
Kanye West	Black	7	Miami, USC, UO, BU, TAMU, PUR, UK
Ozzy Osbourne	White	6	WVU, MICH, UCLA, IU, PUR, UK
Guns 'N Roses	White	5	Miami, UCLA, IU, BU, PUR
Led Zeppelin	White	5	Miami, MICH, BU, UT, UK
Metallica	White	5	Miami, UCLA, IU, PUR, UK
Eminem	White	5	WVU, MICH, USC, IU, PUR
Lil Jon	Black	5	Miami, MICH, IU, UT, PUR
Isley Brothers	Black	5	MICH, USC, UO, PUR
Jay Z	Black	4	Miami, UO, PUR, UK

Logistically, players leave the field at the end of warm-ups to conduct last-minute preparations in the locker room and to don their full armor, including the pads and helmets that exaggerate their masculinity and, on one hand, function as a means of protection, but on the other allow players to use their bodies as weapons against their opponents. This transition is paralleled by a musical stylistic shift as the band comes onto the field to begin its pregame show: from this point musical selections are predominantly white-oriented. Table 6.2 outlines the most commonly encountered musical performers or performing groups encountered in this study outside of school-specific tunes, such as fight songs. These figures are organized according to the number of stadiums in which each musician or ensemble was encountered as a means of demonstrating their level of

saturation across this sample of games. Aside from the aforementioned school-specific tunes, this data encompasses all selections, including both the pre- and post-game tunes performed by the band or played through the sound system. Six of the seven most encountered performers are white, with a six-way tie for the eighth most encountered, four of which are also white. Aside from Kanye West's presence in seven stadiums, no black recording artist was encountered in any more than five stadiums. Additionally, the most popular rapper on the list happens to be white, Macklemore, with another white rapper, Eminem, tied for the third-most encounters alongside Lil Jon. Again, Table 6.2 does not list most commonly heard music in stadiums: fight songs, alma maters, classical compositions, and/or movie themes, and most of these would also be grouped in the "white" sonic space.

In short, there are two musical periods in a college football stadium: 1) a period prior to the main event in which selections associated with blackness are isolated, and 2) the main game period in which selections associated with whiteness dominate the remainder of the soundscape. Needless to say, these two spaces are not equally weighted, as the white space consumes the entire three-to-four hour span of college football games, while the "warm-up" period in which "players' music" is featured typically lasts twenty to thirty minutes and is far removed from actual gameplay, limiting its audience as most spectators will arrive closer to the beginning of the game. Using this temporal division, football's musical coordinators maximize their cultural appeal to the primarily white audience. This division reflects trends towards restricting and controlling black athletes across all American professional sports, a situation described by Rhoden:

Despite their fifty-year rise to prominence on the fields of integrated sports, African American athletes—male and female—still find themselves on the

periphery of true power in the industry their talent built. In the public mind, the black athlete is still largely feared and despised, in keeping with the history of black Americans, whose success is often seen as an imminent danger.... The strategies of the white reactionaries have become predictable: to take back, dilute, divide, and push back any black achievement, in an effort to restore the same balance of power that has existed in this country since slavery, one in which the bulk of the rewards reaped from black talent and labor are distributed to and serve to perpetuate white power.²¹⁸

For college football, black bodies are welcome tools as long as they serve football's power mechanisms that celebrate white strength, but music associated with black bodies is unwelcome. Any such selections that do make their way into the stadium are processed through the strategies described above: "dilute[d], divide[d], and push[ed] back" into an isolated musical space that allows for perpetuation of white power through the sport's culture while portraying the same sport in a vastly different light to the athletes who actually compete on the field.

A few universities included in this study took additional steps to remove "player's music" from the experience of the audience by utilizing field-level sound systems. In these cases, stadiums' built-in Public Address (PA) systems are bypassed in favor of special sets of field-level speakers, keeping players' music directionally focused on the field and away from the stands. At Indiana University's game against the University of Minnesota on November 2, 2013, while the team warmed up to selections by Nelly and Lil Jon, the production booth played advertisements and videos over the full-stadium PA system. The producer's attempt to have distinct but overlapping sonic spaces resulted in a somewhat disjointed and unorganized soundscape as the music on the field had to be loud enough for the players to enjoy, while the stadium audio had to be loud enough that the audience could ignore the players' music. UK utilizes a similar system, playing warm-up

²¹⁸ Rhoden, *Forty Million Dollar Slaves: The Rise, Fall, and Redemption of the Black Athlete*, 2.

selections through field-level speakers. These are then turned around and directed into the audience during the game, and from that point they serve as amplification for the marching band (see Image 6.2). This speaker-adjustment has a clear message: that music is for them [the players]; this music is for us [the audience].

Image 6.2



Field-Level Speakers at the University of Kentucky (November 30, 2013)

Music as Recruiting Device

The second means by which musical segregation perpetuates a culture of white dominance in college football lies in the realm of recruiting. Competition between universities for talented football prospects is fierce, and fan obsession over the results has generated a recruiting-information industry consisting of websites that follow these coveted athletes and analyze their comments in order to uncover which school they will ultimately attend. These websites generate millions of dollars annually speculating on the

futures of high school athletes by selling access to this information to supporters of these teams.²¹⁹ In this environment, universities go to great lengths to gain any advantage over other institutions in attracting top talent, and music provides a means to this end. Richard explained how WVU utilizes music along these lines:

As soon as I see the players step into the field, I play this song [plays Ace Hood – “Goin Down”]. Get the graphics rolling. We do live shots to kind of get them hyped. It’s more to impress the recruits than anything. Everything we do is about recruiting. Everything. Everything we try to do is for recruiting, in all sports. If a coach says, ‘Please don’t do that,’ you know, you debate with him, and okay, Coach doesn’t think it is going to help us get recruits, then we won’t do it... So, we try to make sure that recruits are on the field, recruits want to hear their music, and we’re trying to impress 17-year-old kids at that point. [plays Yo Gotti’s “Act Right”]. We’re not trying to impress fans. We’re not trying to make fans happy or sad. If fans don’t like it, they can leave. We’re trying to impress recruits during warm-ups. So, we play recruiting music. I could care less about this music. I listen to some of it. I don’t really care. I like all music. So, recruiting. Music plays a huge role in the recruiting game. If you go to a stadium, and you’re a 17-year-old kid, and they’re playing Robin Thicke and Britney Spears and shit like that, why would you go there? When I come here, and I know that warm-up/pregame I’m going to get hyped, because I’m hearing Jeezy, and I’m hearing, you know, Rick Ross, and Ace Hood, all those things. It makes a difference, it really does.

Here, music is a coercive tool wielded by the athletic department in an attempt to relate the institution to the young, mostly black recruits. Additionally, every selection on “ghetto row” contains stories of luxury and big spending, and most detail first-person accounts of transitioning from poverty to riches. In the context in which football recruits encounter these selections, WVU is suggesting that playing football for its team is the gateway to similar wealth, while statistics show that less than four percent of college football players will play the game at a professional level.²²⁰

²¹⁹ One such website, Rivals.com, was sold to Yahoo! in 2010 for about \$100 million. Other sites include *ESPN Recruiting Nation*, *Scout.com* (owned by Fox), *MaxPreps* (owned by CBS) and *247Sports.com*. See Darren Rovell, “Yahoo Buys Rivals.Com: Is the Deal Worth It?,” CNBC, <http://www.cnbc.com/id/19340539#>.

²²⁰ The NCAA reports that 3.7% of college football players move on to compete professionally, whether in the National Football League, the Canadian Football League,

As with “players’ music,” schools across the country use racially organized musical spaces as manipulative recruiting tools. One marketing informant from Texas A&M University referenced the recruiting strategy of her former employer, the University of Alabama:

For instance, when I was at Alabama, coach [Nick] Saban was very adamant about pumping in music and playing it loud and making it deafening in Bryant-Denny stadium. And he said, “If you get any phone calls about the type of music you are playing or the loudness of the music, you say, ‘Do you want to have recruits come in? This is how you’re going to get them. Do you like winning? Well this is how you’re going to get them.’”²²¹

Here, the informant recalls Saban’s demand to utilize music as an advantage to the Alabama’s recruiting mission. Note that Saban also believes that any fans objecting to the style or volume of the stadium’s musical selections will be more tolerant of the situation once they are informed as to the recruiting advantages provided by such music, which should be enough to justify its presence and decibel level. Another informant from the University of Texas at Austin’s (UTA) athletic marketing department said that recruiting is

...one of the biggest things, not just in our gameday experience, but the recruiting’s gotten much bigger over the last probably nine months. The football department, they’ve expanded it dramatically and they brought in a new person who’s very energetic, cutting-edge as far as recruiting goes, so we’ve met multiple times on what we can do to try to make our gameday experience inviting to them so they’ll want to come here. And also, as far as programming, knowing when [the recruits are] going to be in their seats and when they are not going to be

or in Arena League Football. If one narrows the “professional” field to just the National Football League, categorized as “Major Pro” by the NCAA, that number drops to 1.6%. However, if one only considers athletes from the Power Five conferences, rather than all levels of college football, the percentage of football players who move on to the NFL increases to 10.1%. That figure increases to 16.4% if one includes all the sport’s professional levels. For more, see “Estimated Probability of Competing in Professional Athletics,” N.C.A.A., <http://www.ncaa.org/about/resources/research/estimated-probability-competing-professional-athletics>.

²²¹ Jennifer Martin, interview by John McCluskey, November 12, 2013, Texas A&M University.

there, so that we feature some of our best pieces when they are there and they don't miss out on them.²²²

Note that the process of making “them... want to come *here*” [emphasis added] involves the university giving an impression to the recruits watching the game that differs from the typical audience member's. Without access to the recruits' schedules, it is impossible to know exactly how music may have been tailored towards them during any particular moment of the game. However, it is worth mentioning that after the game began between UTA and OKST on November 16, 2013, only one musical selection played over the public address system was by a black performer: Lil Jon's “Turn Down for What,” which sounded during the break between the third and fourth quarters.

The act of attracting potential recruits to campus is a process described by Rhoden as the “Conveyor Belt,” which summarizes how black athletes are extracted from their communities and put to work in mainstream athletics. As black athletes near the collegiate level of the Conveyor Belt, universities go to tremendous lengths to bring the best black athletes to “[p]redominantly white colleges and universities... [who] were now twisting themselves like pretzels to recruit them. Schools that had long disdained African American athletes were now going out of their way to bring them on campus by any means necessary. The arms race was on.”²²³ The competition for black athletes' services became so great that many universities resorted to deception as a means of getting them to campus. Tate Locke's tenure as the basketball coach at Clemson, where he served from 1970 to 75, provides one of the more egregious examples of misrepresenting one's institution to black athletes. While Locke was guilty of a number of recruiting

²²² Armstrong, November 14, 2013.

²²³ Rhoden, *Forty Million Dollar Slaves: The Rise, Fall, and Redemption of the Black Athlete*, 175.

violations—including paying players, falsifying grades, and providing vehicles to athletes—he most famously created a fictitious black fraternity to mislead recruits into believing that Clemson was a more diverse community than it was in reality. Locke took

over an old Quonset hut on campus and convert[ed] it into a lounge... When he wanted to impress a black recruit, he had people go into the surrounding communities and bring back as many high school students as possible to populate the building. These were the fraternity “members.” Locke then hired bands and staged dances. When the recruit came in, he would be surrounded by a façade of minority bliss on campus.²²⁴

While Locke’s strategy is more active in its deception, the distinct musical spaces within contemporary college football stadiums represent an extension of the same goals: provide the impression of familiarity to visiting recruits, while preserving the sport’s predominantly white culture.²²⁵

It is likely that the use of music as a manipulative tool in recruiting visits extends well beyond the game experience. Recruiting visits to college campuses typically last a full weekend and some prospects will return to one institution multiple times over their high school career, and music serves an important role for universities during these. It is especially troubling that schools are essentially using music as a coercive device when one considers the potential depth of the deception. This practice likely continues on throughout an athlete’s entire collegiate career, as they continue to progress through the Conveyor Belt system that keeps athletes isolated from the general student body, while requiring them to perform athletically for white audiences. This remains reminiscent of the situation Jack Olsen described in his 1968 *Sports Illustrated* exposé, “The Black Athlete—A Shameful Story.” Olsen highlights how black athletes were used to generate

²²⁴ Rick Telander, “The Descent of a Man,” *Sports Illustrated*, March 8 1982, 67.

²²⁵ For more on Locke’s tenure at Clemson, see his autobiography, *Caught in the Net* (West Point, NY: Leisure Press, 1982).

large amounts of income for universities, while little to no attention was being paid to the athletes' academic success. Olsen even called into question one of the single games typically heralded as a major triumph for racial equality:

Two years ago the all-black starters of Texas at El Paso defeated the all-white team of the University of Kentucky for the NCAA basketball championship, and the nationally televised game brought cries of joy to black militants and white liberals alike. If they had scratched a millimeter below the surface they would have realized that the victory was shallow. Of the five white players who started the game for Kentucky, five graduated. Of the five black players who started for UT at El Paso, none have graduated. Nor have the other two Negroes who were sitting on the Texas at El Paso bench. But they were not attending college for that purpose. They were there as black hired hands to bring a national championship to the little-known school, and the matter of their education ranked a distant second. A couple of them are still hanging around El Paso playing in pickup basketball games and making a buck.²²⁶

Though Olsen's article is over forty years old, collegiate athletics are still dealing with many of the same issues. According to a 2013 study from the University of Pennsylvania, "50.2% of Black male student-athletes graduated within six years, compared to 66.9% of student-athletes overall, 72.8% of undergraduate students overall, and 55.5% of Black undergraduate men overall."²²⁷ Music is one means by which universities can communicate to recruits that their particular institution will be a familiar and safe environment for them to pursue their dreams of athletic (and financial) success. Once the recruits arrive on campus, they are put to work generating millions of dollars annually for an "academic" institution, while trying to remain on the Conveyor Belt that prioritizes their physical performance over their educational development.

²²⁶ Jack Olsen, "The Black Athlete: A Shameful Story," *Sports Illustrated*, July 1 1968, 27.

²²⁷ Shaun Harper, Collin Williams Jr., and Horatio Blackman, "Black Male Student-Athletes and Racial Inequalities in N.C.A.A. Division I College Sports," (2013), https://www.gse.upenn.edu/equity/sites/gse.upenn.edu/equity/files/publications/Harper_Williams_and_Blackman_%282013%29.pdf.

Marching Bands and White Power

The previous two sections dealt with “black” musical space in college football stadiums. This final section will briefly address the “white” space, specifically regarding the ensemble most associated with college football: the marching band. Recall the two defining forces of the “black” space—separation and manipulation—as well as Richard’s description of the musical space following the warm-up period, which he phrased as being “band-oriented.” While the strength of that orientation varies from one institution to another, one informant from Florida State University’s marketing department estimated that 80% of the music heard during its football games is provided by the marching band.²²⁸ This is the space that accompanies the game’s violent action, and as such it is associated with strength, power, and conquest. Here, the marching band, with its background as a tool of European war, plays “fight songs,” “war hymns,” and various other sonic cues that unite the crowd in displays of power and dominance, such as audience members joining arm-in-arm and swaying together to create the image of a saw while singing “Saw varsity’s horns off” at TAMU.²²⁹

Recalling McLeod’s metaphorical description of the sport—football “recreates the ideology and tactics of European colonial expansion”—such performances of marching bands transform the mostly black athletes on the field into tools of martial conquest that wage war against the similar opposition for the entertainment of the white tailgaters in the stands. In this way, marching bands fulfill Varda Burstyn’s description of nineteenth century European men’s sport as answering “the need for an arena in which to practice

²²⁸ Dennard, September 12, 2013.

²²⁹ For an example of this practice, see Rachel Grmela, “Saw Varsity’s Horns Off, War Hymn - A.&M. V O.U. 2010,” YouTube, <https://www.youtube.com/watch?v=ilgdEE9MKv8>.

and display unmistakably ‘manly’ qualities, and for the communal validation (religious worship) of these qualities within the larger culture.”²³⁰ Throughout the game, marching bands sit among the crowd musically reinforcing football’s role in the celebration of conquest, physical domination, and militarism.²³¹

To be clear, marching bands are not inherently symbolic of white supremacy. Rather, in the current construction of college football’s soundscape, which includes the various aspects of musical segregation described above, marching bands contribute to the suppression and isolation of black culture in college football stadiums. Table 6.3 provides evidence of the predominantly white soundtrack that marching bands perpetuate in a single case study by outlining every non-school-specific musical selection performed by the Baylor University marching band in its game against the University of Oklahoma on November 7, 2013, excepting the selections included in its patriotic halftime show.²³² While the band did perform a number of different genres, every selection is originally by white performers/composers, chosen specifically to please a predominantly white audience. Additionally, each of the cinematic selections the band performed are taken from films whose protagonists are white, including the indestructible Superman, the savior of the galaxy, Luke Skywalker from *Star Wars* (1977), and the brave cartoon Mountie, Dudley Do-Right. The protagonists from the animated film *Monsters University* (2013) are non-human, but two white actors, John Goodman and Billy Crystal, voice them.

²³⁰ Vardy Burstyn, *The Rites of Men: Manhood, Politics, and the Culture of Sport* (Toronto: University of Toronto Press, 1999), 64.

²³¹ Chapter Seven expands on the roles of masculinity in college football.

²³² For a more elaborate reading of this particular game, see Chapter Three.

Table 6.3 – Baylor Marching Band Arrangements Performed on November 7, 2013

Selection	Performer/Composer
Theme Song from <i>Dudley Do-Right</i> (1961-70)	Fred Steiner
“Imperial March” from <i>Star Wars</i> (1977)	John Williams
“Rock and Roll, Part 2” (“Hey Song”) (1972)	Gary Glitter
Theme from <i>Man of Steel</i> (2013)	Hans Zimmer
“Seven Nation Army” (2003)	White Stripes
“Can’t Hold Us” (2011)	Macklemore and Ryan Lewis
“Gospel” from <i>Monsters University</i> (2013)	MarchFourth Marching Band
“Frankenstein” (1973)	Edgar Winter Group
“Life is a Highway” (1991)	Tom Cochrane
“Tennessee Waltz” (1948)	Patti Page (Lyrics – Redd Stewart; Music – Pee Wee King)

So while the ensemble’s history is a factor here, it is more so its repertoire that solidifies its role in musical segregation. Marching bands perform fight songs, movie themes, and arrangements of rock and heavy metal selections in much larger quantities than all other musical styles, and, when this repertoire blends with the racially motivated strategies utilized by the other musical coordinators in a stadium, football’s white soundscape recreates an antebellum power dynamic across the nation, every Saturday of the fall.

Moving Forward

It is worth taking a moment to recognize some steps towards “integration” in stadium programming, as musical coordinators are diversifying the musical genres used in stadiums across the country. Heavy metal and rock selections, of course, still dramatically outnumber other genres, but new musical selections by more varied types of commercial performers seem to be increasingly included in college football’s soundtrack. As one example, in 2013 the University of Tennessee began using Lil Jon’s “Turn Down

for What” to prompt crowd noise before defensive third downs. The crowd parodies Lil Jon’s original chorus by singing “*third down* for what.” By all accounts this practice has been received remarkably well by Tennessee’s audience, and has continued throughout each of the seasons since.

Additionally, marching bands are implementing an increasing number of selections or arrangements from Historically Black College and University (HBCU) band traditions. There is a dearth of research on the musical practices of HBCU marching bands, so the specific history behind these examples has yet to be written. However, arrangements of selections such as “Talkin’ Out the Side of Your Neck” by Cameo (1984) have circulated for years in HBCU repertoires, and are now being heard in mainstream football stadiums nationwide. This particular selection was heard at five regionally varied games out of the sixteen included in this case study, including the University of Miami, Florida State University (FSU), Ohio State University (OSU), the University of Texas (UTA), and UK. Additionally, North Carolina A&T, an HBCU, debuted a band arrangement of the Gregory Brother’s “Bed Intruder Song” (2010), an auto-tuned composition based on a television interview from Huntsville, Alabama that went viral online.²³³ Various versions of this arrangement have since been incorporated into the band repertoires at OSU, FSU, and Western Michigan University, and performances of each of these can be readily found on *YouTube*.²³⁴ While such steps are

²³³ Auto-tune is a means of digitally altering pitch. Originally devised as a means of correcting pitch inaccuracies, it has since also become an aesthetic device used by many artists for the distinct synthesized vocal effect it can create. The rapper T-Pain is particularly known for his extensive use of auto-tune and numerous other examples can be found throughout modern popular music.

²³⁴ For the Gregory Brother’s original song, see schmoyoho, “Bed Intruder Song!!! (Now on iTunes),” YouTube, <https://www.youtube.com/watch?v=hMtZfW2z9dw>. For North

signs that true integration in college football is still progressing—which requires diversity in culture as well in race—it is doing so at an astonishingly slow pace, especially when compared to other levels of popular sport. While the National Basketball Association (NBA) and Major League Baseball (MLB) are not perfect in this regard (indeed, a quick glance at the owners' suites will offer quick evidence to this end) they seem to be more culturally integrated than football. Musically speaking, the NBA does not shy away from associations with hip-hop culture, which frequently sounds during games and advertisements. Players in the MLB typically get to choose the musical selections that play over their stadium's PA system as they approach home plate to bat. While there are some restraints regarding these selections, particularly regarding obscenities, players are able generally to choose pieces from any variety of styles, regardless of what the audience may prefer.

Ultimately, and perhaps surprisingly, it is the players who have the most agency to integrate college football culture. Rhoden argues that integration alone “did not mean the transfer of power from whites to blacks any more than the black workforce in the cotton fields threatened white control of antebellum plantations.”²³⁵ As such, black

Carolina A&T's performance, see Jr. Thomas L. Jones, "'The Original' N.C. A.&T. - Bed Intruder Song 8.11.2010," YouTube, <https://www.youtube.com/watch?v=Q3UsvLyu3N0>. For Ohio State's performance, see GCBartone, "The Bed Intruder Song (the Ohio State Marching Band Baritone Section)," YouTube, https://www.youtube.com/watch?v=fxDzyEeN_c4. For Florida State University's performance, see Marcus Hanna, "F.S.U. Band- Bed Intruder Song " YouTube, <https://www.youtube.com/watch?v=Pw2gmn7MIQ>. For Western Michigan University's performance, see Casey Spring, "Bed Intruder Song - Western Michigan University Bronco Marching Band 2010," YouTube, <https://www.youtube.com/watch?v=hlHG9-5akAI>.

²³⁵ Rhoden, *Forty Million Dollar Slaves: The Rise, Fall, and Redemption of the Black Athlete*, 139.

athletes have been forced to generate a “fighting spirit” to foster social change throughout American history. Rhoden describes this legacy among professional athletes:

Black athletic culture, like the rest of African American culture, evolved under the pressure of oppression. At every stage, that oppression—from slavery to segregation—has been struggled against, and in some cases vanquished. But at every turn, lessons were learned, weapons formed, a legacy created. Black athletes have historically struggled against the great problems of American life—in fact, the great problems facing humanity. They have fought dehumanization, an unfair playing field, economic exploitation, and inequalities in power. The legacy of black athletic culture is a fighting spirit, as embodied in fiery characters from Jack Johnson to Curt Flood. The legacy of the black athlete is an elegant style, developed by physical artists from Willie Mays to Allen Iverson, as a way of showcasing the humanity, creativity, and improvisatory spirit of its practitioners. And the legacy of the black athlete is an acceptance of a larger mission, as displayed by Muhammad Ali’s stands of conscience, Tommie Smith’s raised fist, or Rube Foster’s goal of creating and economically viable, independent black baseball league. Each of these legacies was initiated and refined as a response to a specific historical barrier, but the responsibility of black athletes today—and of all of us, really—is to understand how those legacies can also shape the future.²³⁶

This legacy of a fighting spirit, while it seemed to lay dormant for a time—Rhoden laments Michael Jordan’s neutrality in many social issues of the 1990s²³⁷—is showing signs of returning to life, particularly on college campuses. In November 2015, a group of black players on the University of Missouri football team joined a larger protest by a black student organization, the Legion of Black Collegians. Incensed by the lack of action from the university president, Tim Wolfe, after a series of race-related incidents on campus, the players agreed to boycott all football-related activities until Wolfe resigned.²³⁸ Before the football players joined the protests, Wolfe had little incentive to listen to the protestors—although one graduate student demanding Wolfe’s resignation was several days into a hunger strike—however, once the football players joined the

²³⁶ Ibid., 6-7.

²³⁷ See “The River Jordan: The Dilemma of Neutrality in *ibid.*, 196-217.

²³⁸ “Black Mizzou Players Say They’ll Strike until President Tim Wolfe Resigns,” ESPN, http://espn.go.com/college-football/story/_/id/14078494/missouri-tigers-football-players-strike-embattled-tim-wolfe-resigns.

protest, the university had real financial liabilities to consider. If Missouri forfeited its next game, scheduled against Brigham Young University, the school would be liable for one million dollars of damages—a little more than double Wolfe's annual salary—to Brigham Young no later than thirty days following the cancelled game.²³⁹ With the added financial pressure, Wolfe resigned roughly one day after the players joined the protests. The effectiveness of these students bonding together demonstrates how much agency black athletes wield when they act as a unit.

Regardless, college football's cultural integration is an ongoing process that may never be complete, and, indeed, the soundscape of modern college football stadiums remains largely organized along racial lines. Musically, white culture is prioritized, while black culture is used in isolated instances and for manipulative purposes. In this way, college football portrays America as the white, masculine, and orderly home of Ann Arbor, State College, or Morgantown, while working to keep the America of Harlem and Oakland out of sight and out of mind.

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²³⁹ Adrienne Green, "The Financial Calculations: Why Tim Wolfe Had to Resign," *The Atlantic*, <http://www.theatlantic.com/business/archive/2015/11/mizzou-tim-wolfe-resignation/414987/>.

CHAPTER SEVEN

FOURTH QUARTER: MUSIC, MILITARISM, AND MASCULINITY IN MUSICAL NARRATIVE

Hullabaloo, Caneck Caneck!
Hullabaloo, Caneck Caneck!
Good-bye to Texas University,
So long to the orange and the white
Good luck to the dear old Texas Aggies
They are the boys that show the real old fight
"The Eyes of Texas Are Upon You"
That is the song they sing so well,—
So good-bye to Texas University,
We're going to beat you all to—
Chig-gar-roo-gar-rem
Chig-gar-roo-gar-rem
Rough! Tough! Real Stuff! Texas A&M!

—James Vernon Wilson's lyrics to the "Aggie War Hymn" (1918)

Introduction

In 1918, a Texas A&M University (TAMU) student named James Vernon Wilson was stationed in Germany as a part of the United States' operations during the First World War. While on guard duty along the Rhine River, he penned a set of lyrics centered on the rivalry between his alma mater and the Longhorns of the University of Texas at Austin (UTA).²⁴⁰ Following the war, Wilson returned to campus with the lyrics in tow and performed the song with a quartet of A&M students a number of times. During this span, Wilson's song was known by a number of different names, including "The Battle Hymn of A. & M." and "Good-Bye to Texas University." The latter was the title of the song's initial copyright in 1921, along with the subtitle: "The Aggie War

²⁴⁰ John A. Adams, *Keepers of the Spirit: The Corps of Cadets at Texas A.&M. University, 1876-2001* (College Station: Texas A&M University Press, 2001).

Hymn,” which would eventually become the name primarily associated with the tune.²⁴¹

Also in 1921, the university’s bandmaster, George Farleigh, set out to make a suitable arrangement of the song for wind band performance that also “put into music the irresistible swing of the march song that can be easily transposed into ‘jazz’ time, when the occasion demands, that makes it appeal to the martial spirit at A. and M. College.”²⁴² Farleigh’s efforts resulted in an catchy tune that could easily suit both singing and marching and it quickly became a favorite among the student body and alumni.²⁴³ Years later, Wilson added another verse to the “Aggie War Hymn” in hopes of making the song less Longhorn-centric.

Hullabaloo, Caneck Caneck!
Hullabaloo, Caneck Caneck!
All hail to dear old Texas A&M
Rally around Maroon and White
Good luck to the dear old Texas Aggies
They are the boys who show the real old fight
That good old Aggie spirit thrills us
And makes us yell and yell and yell
So let’s fight for dear old Texas A&M
We’re going to beat you all to
Chig-gar-roo-gar-rem
Chig-gar-roo-gar-rem
Rough! Tough! Real Stuff! Texas A&M!

Wilson’s aim was to have the new verse become the song’s primary text and to have the original verse be used only in games against UTA, hence the verses’ small number of shared lines. The student body, however, largely rejected this revision, choosing instead

²⁴¹ Ibid.

²⁴² Quoted in *ibid.*

²⁴³ Farleigh’s melody bears a striking resemblance to Les Applegate’s barbershop hit “Goodbye, My Coney Island Baby” (1924). Farleigh’s version of the “Aggie War Hymn” received its copyright three years prior, in 1921, but the relationship between these two songs remains unclear.

to sing the original verse through twice regardless of their opponent, a practice that remains to the present day.²⁴⁴

Wilson's original verse contains a total of thirteen lines. Of these, five either directly reference UTA or describe it by association. In these, Wilson rejects both the colors associated with his rival school as well as its fight song, "The Eyes of Texas are Upon You."²⁴⁵ Customarily, when the TAMU supporters—referred to as "Aggies" in the song—sing the line that shares its text with UTA's fight song, the audience members shout "sounds like hell" before continuing on to the next line, contributing additional insult to the quality of "The Eyes of Texas."²⁴⁶ Four of the "War Hymn's" lines extol TAMU, but only by comparison to the Longhorns. The first instance of this occurs as Wilson wishes the Aggie's "good luck" before stating that they "are the boys that show the real old fight." Because of this phrase's position in between two explicit references to the Longhorns, one understands that the Aggie's "show the real old fight" in contrast to the players from UTA. This message is reiterated in the song's final line, "Rough! Tough! Real Stuff!" Wilson's use of the word "real" in both of these lines particularly signifies the Aggies as being bona fide, possessing the moral and athletic aptitude that constitutes the masculine values the song espouses, while maintaining that the Longhorns lack any such characteristics. Furthermore, the song's only first person plural pronoun occurs towards the end of the verse, with "we're" shifting the song's perspective from a

²⁴⁴ Adams, *Keepers of the Spirit: The Corps of Cadets at Texas A.&M. University, 1876-2001*, 116.

²⁴⁵ "The Eyes of Texas Are Upon You" is sung to the melody of "I've Been Working on the Railroad." For more on the history the University of Texas at Austin's school song, see Jim Nicar, "The Origins of 'the Eyes of Texas'," UTexas.edu, <https://lhb.music.utexas.edu/history/songs/>.

²⁴⁶ "Aggies" is an abbreviation of the school's historical strength in agriculture.

outside narrative about a heated rivalry to a full admission of its Aggie-bias, culminating in the line, “We’re going to beat you all to [hell].”²⁴⁷ The lyrics’ other four lines consist of nonsense syllables taken from two already extant Aggie “yells”—phrases chanted in unison by a crowd, effectively identical to cheers—“Hullabaloo Caneck Caneck” and “Chig-gar-roo-gar-rem.” These chants, alongside many others, originated at A&M in the early twentieth century as a practice in the school’s Corps of Cadets. At football games, cadet yell leaders would guide students through yells in the stands, and also in the pregame period and at halftime with the entire corps in a mass block “T” formation. John A. Adams described the practice as initially being a form of “crowd control” that eventually became “a major force to direct the ‘old pep’ of the students.”²⁴⁸

In Paul Smith’s analysis of Clint Eastwood’s portrayals of his brand of masculinity in film, Smith theorizes that displays of men possessing qualities such as those espoused by the “Aggie War Hymn” and shared Eastwood’s famous tough-guy roles, provide pleasure to viewers/spectators in three consequent stages, acting as a sort of mythological hero archetype.²⁴⁹ In the first, men are appreciated for their form as it exists in its context, whether stationary or in motion, against landscapes or urban environments. This stage is always followed by the second, “the destruction of that body. That is, the heroic man is always physically beaten, injured, and brought to breaking

²⁴⁷ “Hell” is absent from the original lyrics and is replaced with a series of nonsense syllables. It is, however, implied via rhyme scheme specifically through its pairing with the word “well.”

²⁴⁸ Adams, *Keepers of the Spirit: The Corps of Cadets at Texas A.&M. University, 1876-2001*, 63.

²⁴⁹ Smith, “Eastwood Bound.” Smith’s theory is an extension of Paul Willemen’s analysis of masculinity in Anthony Mann’s Westerns in “Looking at the Male,” *Framework*, no. 15-17 (1981).

point.”²⁵⁰ The third stage follows, which “provides the security and comfort of closure, and is a crucial element in the production of spectatorial pleasure”: allowing the hero “to emerge triumphant within the movie’s narrative line.”²⁵¹

Smith’s three stages transfer well to sporting events, particularly to contact sports such as football, hockey, boxing, and rugby. In the case of college football—though not excluding these other sports—music serves as one of the primary signifiers for the sport’s protagonists through these stages. The first involves the introduction of the players to the field of play, whether in warm-up periods or, as occurs in many sports, as they are individually introduced over the public address systems. In this stage, musical selections reflect institutional or individual accomplishments, as was demonstrated with the accounts of personal wealth detailed in the recruiting examples from West Virginia University (WVU) in Chapter Six. The second period consumes the majority of the event’s timeframe, as athletes struggle against their opposition, facing physical trials as they seek to find victory. This is the primary space in which martial signifiers are used in order to associate the trials of the players with those of battle. When injuries occur in this section, play stops to allow injured players to receive medical attention and be helped off the field of play, occasionally to be taken directly to a hospital for treatment. Typically, during these moments all musical activity ceases, separating these examples of vivid reality from the rest of the pageantry-saturated event. Surrogate players quickly replace these individuals and the game’s physical trials continue on towards their conclusion. The third stage involves the hero “emerg[ing] triumphant,” which occurs in two ways that are not mutually exclusive. The first, and most obvious, method is by winning the contest,

²⁵⁰ “Eastwood Bound,” 81.

²⁵¹ Ibid.

succeeding in the quest to dominate physically one's opponent. The second is by achieving some deeper level of understanding through the trial. Frequently, sports commentators will refer to teams who fought valiantly but still lost as managing a "moral victory." This phrase highlights the supposed inherent value of these masculine trials: even in losses players learn life lessons regarding teamwork, overcoming adversity, and pushing beyond perceived limitations. To blend the sports and film applications of this theory together, this is famously the message of the film *Rocky* (1976) in which a male boxer achieves peak physical condition through grueling training, faces the ultimate trial in his climactic match, and loses, but ultimately understands more about himself, his family, and his career, still providing a sense of "triumph" despite his athletic defeat. In college football, these moments are musically celebrated with the performance of institution-specific selections that celebrate the accomplishments of the present team and those of the past.

In the context of college football, one of the primary means by which football's violence is valorized as being a crucial "man-building" activity is through discourses associated with war, and such martial signifiers are found in all three stages of the masculinity-defining process described above. Football has been connected to martial music since the sport's emergence in the years immediately following the American Civil War. From the first intercollegiate game between Rutgers and Princeton on November 6, 1869, American football has been a battle for territory between opposing forces with various rules and specializations dictating how each side may engage with the other. The presence of wind bands in the soundscape of college football alludes to how intertwined football and militarism are, as many collegiate football marching bands are direct

descendants of military-affiliated musical ensembles that were established on campuses across the country shortly after the Civil War.²⁵² As football grew in popularity, its militaristic qualities were championed as instilling participants with core American values. During World War II, General George C. Marshall (1880-1959), the U.S. Army Chief of Staff, gave the following order, “I want an officer for a secret and dangerous mission. I want a West Point football player.”²⁵³ Years later, at a coach-of-the-year dinner in 1960, Robert Kennedy (1925-1968) proclaimed, “Except for war, there is nothing in American life which trains a boy better for life than football.”²⁵⁴ Similar sentiments earned his brother, President John F. Kennedy (1917-1963), a place hosting the coach-of-the-year award ceremony for the National Football Foundation in 1961. The organization cited his “believing firmly in the important role played by amateur athletics in the development of leadership qualities and moral values in American youth” as his primary qualification, further connecting American “moral values” with militarism.²⁵⁵ This statement reflects what Ken McLeod describes as a “warrior ethos” that “reinforced the pressure on American males to live up to a masculine heroic ideal of the ‘fight.’”²⁵⁶

²⁵² Chapter Two’s brief history of music in college football offers a more thorough discussion of the relationship between wind bands in the post-Civil War United States and the development of American football. For additional background on the development of American wind bands, see Raoul Camus, “American Wind Bands,” in *Grove Music Online*, ed. Keith Polk, et al. (Oxford University Press, 2013).

²⁵³ This quote is now preserved on a bronze plaque touched by the members of the West Point football team before every game. See “Army Team Traditions,” <http://www.goarmysports.com/gameday/agd/traditions.html>.“

²⁵⁴ Robert Lipsyte, “Sports of the Times: Many Happy Returns,” *New York Times*, September 29, 1969.

²⁵⁵ “Kennedy Will Appear on T.V. at Football Award Fete Dec. 5,” *New York Times*, November 23, 1961.

²⁵⁶ McLeod, *We Are the Champions”: The Politics of Sports and Popular Music*, 32-33.

Such associations with militarism prompt consideration of the very title of TAMU's "Aggie War Hymn," which associates football with battle and battle with religious worship. There is not much musically to speak of that justifies the presence of "hymn" in the song's title. The lyrics themselves make no mention of spiritual matters, while the music is hardly reminiscent of hymnody, moving at a march-tempo with spectators singing in unison rather than in four-part harmony. It is more likely that the term "hymn" signifies that the song's content can be read as doctrine for TAMU supporters. Yet Aggies function as a cultural group united by rituals that hold near-religious significance for its members. Their creed exists in their hymn, and their gatherings—the games themselves—are moments of sacred importance that position individuals within a body of like-minded persons, communicate cultural values, and are crucial components of the process of societal indoctrination. To this "religious" body, wars—both in the metaphorical games being played on the field and the literal military practices with which TAMU has long-standing connections—provide the opportunity to develop the idealized, even mythological masculine qualities possessed by the athletic heroes representing their institution. A true Aggie is described as "Rough!," "Tough!," "show[ing] the real old fight," and, presumably, as being capable of beating any representative of UTA "to hell." In each instance, masculine value is based upon one's physical abilities and endurance. One must have grit to be an Aggie, as an Aggie possesses grit of a larger quantity and more conservative purity ("real old") than their opponents. Indeed, the song's cases of emphasizing the "real-ness" of an Aggie's "stuff" or "old fight" can be read as a sort of religious obsession with purity: searching for a sort

of authentic masculinity; a testosterone-driven manliness, burly and ready to kick some ass.

In this context, the physical trials that take place between athletes in college football act as moral lessons. Players are broken so that they may emerge as warriors. Additionally, the process of struggle that college football entails acts as a crucial component of a process that yields the “Rough! Tough! Real Stuff!” that is championed by the sport’s culture as being intrinsic to American-ness. In her consideration of the role of language in perpetuating associations between militarism and sport, Sue Curry Jansen posited “Warspeak” as a means of referring to the use of martial language in sporting contexts during the Persian Gulf War. Examples of Warspeak in football include commentators describing players as “fighting and dying” or being “on the front lines.”²⁵⁷ In doing so, Jansen extends the Gulf War’s scope to the 1991 Super Bowl (XXV) in Tampa, Florida between the Buffalo Bills and the New York Giants, which was

staged as a war spectacle involving a barricaded stadium, X-ray security searches of 72,500 fans, antiterrorist squadrons in the stands, hand-waving sized American flags distributed to every seat, a rousing rendition of the national anthem by Whitney Houston, and a halftime speech by President Bush. The drama was heightened by the probability of interruptions of the game coverage for news bulletins about new Scud missile attacks on Israel or Saudi Arabia or other combat action.²⁵⁸

This chapter extends Jansen’s concept to “Warsound” as a means of considering the sonic environment of a football game as it pertains to the narrative of physical trial as masculine trait. For these purposes, this chapter divides Warsound into two categories of signifiers: sounds directly representative of the military tradition and musical selections connected with militarism through cinematic associations. These are not comprehensive

²⁵⁷ Jansen, *Critical Communication Theory: Power, Media, Gender, and Technology*, 190-91.

²⁵⁸ Ibid., 191.

possibilities, but rather lenses through which one may consider the depth of the connections between college football, militarism, and masculinity. Additionally, any stage of Smith’s “Eastwood Bound” progression may draw upon one or both categories of Warsound, as will be reflected in the stage-based discussions below.

Table 6.1 – Popular Music Selections Used in Player Warm-Ups²⁵⁹

Institution	Selection	Performer	Genre
OSU	"Go Off" (2012)	KB	Rap
OSU	"Momentum" (2012)	Stevie Stone	Rap
WVU	"Turn Up" (2012)	Gent & Jawns	Rap
MICH	"Started from the Bottom" (2013)	Drake	Rap
MICH	"Swag Surfin'" (2009)	F.L.Y. (Fast Life Youngsters)	Rap
MICH	"All the Way Turnt Up" (2010)	Roscoe Dash	Rap
MICH	"I Don't Want to Stop" (2007)	Ozzy Osbourne	Metal
MICH	"Let's Go" (2004)	Lil Jon	Rap
MICH	"We Still in This, Bitch" (2013)	B.o.B.	Rap
MICH	"We Own It" (2013)	2 Chainz	Rap
MICH	"Remember the Name" (2005)	Fort Minor	Rap
UO	"Public Service Announcement" (2003)	Jay Z	Rap
UO	"Stronger" (2007)	Kanye West	Rap
UO	"Get Lucky" (2013)	Daft Punk	Pop
UO	"Joker and the Thief" (2005)	Wolfmother	Metal
UO	"Blow Up" (2010)	J. Cole	Rap
IU	"Heart of a Champion" (2004)	Nelly	Rap
IU	"Throw it Up" (2002)	Lil Jon & the East Side Boyz	Rap
TAMU	"You Don't Want These Problems" (2013)	DJ Khaled	Rap
TAMU	"Lose My Mind" (2010)	Young Jeezy	Rap
TAMU	"Be a G" (2013)	Project Pat	Rap
TAMU	"4 What" (2013)	DJ Drama	Rap
UTA	"I'm a Coke Boy" (2013)	Chinx Drugz	Rap
UTA	"Ball" (2012)	T.I.	Rap

²⁵⁹ This table is initially found in Chapter Six. It is repeated here for the reader’s convenience.

Rough!—The Ideal Male Form

In the first stage, spectators gaze upon and appreciate the male form as it operates in an ideal, unbroken state. In college football, this occurs during the pregame period in which players take the field to warm-up, stretch, and perform practice drills.²⁶⁰ As players move through these activities, some, doing non-contact stretching or exercises, wear only a variation of their full uniform, perhaps without their pads or helmet. Others wear their complete gear, including helmets and pads protecting their knees and shoulders, as they perform contact drills. This is also the period in which audience members are first allowed to enter the stadium and take their seats, designating this as the first space in which the roles between spectator and spectacle are clearly defined, distinguishing between those on the field and those in the stands. Here, athletes' bodies are displayed in their whole form as they are primed and prepared for the trials that will follow.

In this space, music can serve both as entertaining accompaniment as well as functional tool, as is discussed in Chapter Two. Table 6.1 outlined each of the selections encountered in this study during player warm-up periods across seven universities. To elaborate on one set of warm-up selections, at the University of Oregon (UO), players were guided from one warm-up activity to another by musical selections played over the stadium's public address system. On October 26, 2013, the guiding selections included Jay Z's "Public Service Announcement" (2012), Kanye West's "Stronger" (2007), Daft Punk's "Get Lucky" (2013), Wolfmother's "Joker and the Thief" (2005) and J. Cole's "Blow Up" (2010). These songs designated timing to the athletes, but each of the selections communicated additional messages that audiences then associate with the

²⁶⁰ For more on the activities included in this space, see Chapter Four's discussion of the events that frame college football games.

players. In “Public Service Announcement” Jay Z, a rapper, makes a number of claims regarding greatness that the audience then associates with the football players. The song opens with a voiceover stating, “I present this recording as a living testament and recollection of history in the makin’ durin’ our generation.” This message is easily transferred to the sporting event, signifying that these athletes’ performances are of historic proportion. In the song’s final verse, Jay Z even explicitly likens his own presentation to that of an athlete, “Check out my swag yo, I walk like a ballplayer.” With this selection, musical coordinators encourage audiences to admire the way these athletes carry themselves, and how their movement is distinct from an average person’s.

“Stronger,” a rap selection by Kanye West, reiterates the message, “That don’t kill me can only make me stronger,” which alludes to the athletes’ upcoming physical trials. The song’s opening lines, “Work it, make it, do it / Makes us harder, better, faster, stronger” pushes the athletes to improve their physique, while indicating to audiences the hardness, speed, and strength of the athletes’ “better” bodies.²⁶¹ Following this, “Get Lucky” by Daft Punk, an electronic popular music duo, signals the next round of activities from the athletes on the field. The song includes the refrain, “We’ve come too far to give up who we are / So let’s raise the bar and our cups to the stars.” During this pregame period, phrases like “we’ve come too far to give up” and “let’s raise the bar” transfer easily to the athletes, celebrating the body of work they have accomplished already and compelling them to continue to exceed previous performance expectations. The song’s frequently repeated hook, “We’re up all night to get lucky,” can be read as expressing the audience’s

²⁶¹ Ultimately, West’s “Stronger” is about gratification stemming from a delayed/prolonged sexual encounter. However, the song’s meaning is easily transformed in an athletic context.

joy that they are able to watch these physical specimens compete in this game, or perhaps as an allusion to “scoring” as the term connects sports to sexual conquest. A brief looped groove followed this selection and prompted another group of players to join those already warming-up. Once they are in their positions, Wolfmother’s “Joker and the Thief” indicates to players to begin their next set of activities. This heavy metal selection is full of heavily distorted guitars playing virtuosic solos featuring fast arpeggios and lyrics describing mythological figures who are “always laughing in the midst of power / Always living in the final hour.”²⁶² Finally, the rap artist J. Cole’s “Blow Up” marks the final activity of this period, and, fittingly, the song is full of references to physical power and destroying any adversity. The opening lines—“This is a song for my haters / Y’all got me feeling like the greatest”—cite adversity as a means of self-improvement. After establishing this premise, Cole introduces the song’s primary refrain, “I’m about to blow up / I came up, I warmed up, the next up / I’m about to blow up.”²⁶³ That this selection sounds during the “warm-up” period is significant: this selection references a period of preparation as being precursor to subsequent physical domination of an opponent. This was the final selection before the UO players vacated the field to conduct final preparations before the game.

Doubtless, all of the selections listed in Table 6.1 could lend themselves to such readings based on the context of the warm-up period. By the conclusion of the players’ warm-up period, before the marching band takes the field and marks the official

²⁶² For more on expressions of power in heavy metal, see Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993).

²⁶³ Cole’s original lyric here is, “Bitch I’m about to blow up,” but an edited version was used in this context.

beginning to the contest, the audience members already watching have encountered numerous sonic signals prompting their appreciation of the athletes' physiques and the power and potential that their figures represent. After the athletes vacate the field following warm-ups, another portion of the pregame stage begins, centered on the pregame show performed by the marching band.

The music that is featured during the remaining pregame period is largely centered on two themes: nationalism and the hosting institution. Regarding the former, this period includes a moment of stadium-wide solidarity as the national anthem—and occasionally other patriotic selections—is performed by the marching band or a guest artist and frequently followed by a moment of silence or an invocation. This moment is typically accompanied by some level of martial imagery, such as the presentation of the American flag by members of the armed forces. In this context, a wind band performance of that national anthem is easily read as an example of Warsound by association, and this particular sonic environment is occasionally further bolstered both by troops parachuting into the stadium or by fighter jet or helicopter flyovers. Charles Garrett went so far as to describe the spectacle of the National Football League's championship game, the Super Bowl, which typically includes more of these signifiers than not, as a form of "nation-building" capable of projecting cultural imperialism at both the national and global levels.²⁶⁴

Pregame is also the period in which marching bands introduce an institution's fight songs as they create various formations on the field, such as an outline of the university's state or by scripting its initials on the field. Typically, the marching band, in

²⁶⁴ Garrett, "Struggling to Define a Nation: American Music in the Twentieth Century," 207-64.

pseudo-military uniforms, forms a path for the football players to re-enter the field for the contest as its musicians perform the university's fight song, celebrating the school's athletic accomplishments. At UO, the band's pregame performance concludes with the school's fight song, "Mighty Oregon," which describes the school's athletes as "warriors" who "plough through the foeman's line," dominating their opponents:

*Oregon, our Alma Mater, we will guard thee on and on.
Fellows gather 'round and cheer her; chant her glory, Oregon.
Roar the praises of her warriors, sing the story, Oregon;
On to victory urge the heroes of our Mighty Oregon.
We will march, march, on down the field, fighting for Oregon.
Plough through the foeman's line their strength we'll defy.
We'll give a long cheer for our men. We're out to win again.
OSU may fight to the end but we will win.*²⁶⁵

Following this performance, the football team takes the field, led by the university's mascot—a duck donned in university apparel—riding a thoroughly-masculine symbol in American culture: a Harley Davidson motorcycle.

Some variation of the pageantry described above occurred before each of the games included in this study, and is an intrinsic component of the sport's pageantry at this stage of the game. As athletes prepare on the field for the game, music reinforces the strength and capability of their bodies and invites audiences to appreciate the power that their bodies possess. As the pregame stage draws to a conclusion, the marching band reinforces this message while also alluding to the coming contest, the stage in which the players' bodies are tested against the strength of the opposing team. Much like the audiences of an Eastwood Western, football's spectators reach the conclusion of the first stage with an appreciation for the heroic male form and its capabilities, but recognize that

²⁶⁵ "A Tradition of Spirit: Fight Song - Mighty Oregon," University of Oregon Athletics, <http://www.goducks.com/ViewArticle.dbml?ATCLID=153838>.

their heroes are about to face a period of difficulty and trial in which these bodies will be tested and potentially broken.

Tough!—Building Masculinity Through Trial

The second stage by which masculinity is communicated in college football—the stage of trial—consumes the majority of the time in which these processes unfold. The use of Warsound is especially paramount in this portion of the game, as audiences are reminded of the value of football’s violence as they watch athletes struggle against each other through the game’s progress. Among the most glaring examples of Warsound in college football is the frequent presence of sirens in stadiums as a means of associating passing-centric offenses with wartime aerial attacks. Of the sixteen schools included in this study, four incorporated these air-raid sirens either to represent their offensive strategy or specific types of passing plays, including WVU, Indiana University (IU), TAMU, and the University of Kentucky (UK).²⁶⁶ Richard, an athletics producer for WVU, explained that the school implemented this specific sound effect in 2012,

[A]fter we scored seventy on Clemson in the Orange Bowl, and Geno [Smith] and Tavon [Austin] and Stedman [Bailey] were all coming back, they were like, “We’re going to throw a lot of bombs. So, should we do an air raid siren?” And there was discussion, and we said, “You know, let’s do it. Absolutely.”²⁶⁷

Here, Richard describes his team as launching an aerial attack on its opposing forces, bombing their defenses under the guidance of the school’s veteran quarterback, Geno Smith. Further saturating WVU’s football soundscape with military signifiers, a student dressed as the school’s mascot, the Mountaineer, prowls the sidelines during games

²⁶⁶ A fifth institution, the University of Miami, incorporated similar sirens to represent the school’s mascot, the Hurricane. Regardless, in both the contexts described above as well as that of Miami, the sirens signify the damage that the home team will deal upon the visitors.

²⁶⁷ “Richard,” September 27, 2013.

wielding a long-rifle loaded with blanks, which he fires into the air at key moments, including after scores and when he leads the team onto the field. Similar to the practice of sirens, a number of additional institutions across college football use mascots that carry firearms, including the Oklahoma State Cowboys, the Texas Tech Red Raiders, and the Tennessee Volunteers. The surrounding context in which these are brandished connect these examples to the tropes of militarism under consideration—such as holding gun(s) in the air while leading the team onto the football field as it passes through the school’s marching band as it performs the fight song, or by shooting blanks into the air following touchdowns accompanied by similar musical fanfare. The additional sonic elements of sirens and gunfire equate the physical sacrifices of the players on the field with those of soldiers defending the often-stated ideal of “freedom,” especially given that athletes enter the field of play immediately following the pregame period’s nationalist tributes. In this way, athletes are indeed participating in an on-going battle ritual to reinforce violent constructions of masculinity that are prevalent in the cultural mainstream, among other potential ends.

Warsound, Marching Bands, and Musical Narrative

As is central to this text’s theory of musical narrative, marching bands provide much of the interaction between music and the play-by-play action that occurs on the field. As is emphasized in the introduction to this chapter, marching bands are themselves martial signifiers. In addition to their uniforms, bands also move in rank-and-file blocks and utilize traditional military commands, such as “Ten-Hut” to signal a collective motion to a common physical position. Each institution in college football has one or more “fight songs” with unique lyrics that are traditionally played by their marching

band. These tunes follow similar formats and themes, which almost always include references to battle, victory, and physical power, as has been shown in the epigraph to each of this text's chapters, as well as the other fight songs encountered within. Fight songs are frequently implemented during football games as a means of celebrating specific developments, such as scoring plays on offense or forcing a turnover on defense. In this way, fight songs celebrate athletic accomplishments in the game while also urging the athletes to continue their battle for the remainder of the trial.

In addition to fight songs, marching bands will frequently punctuate the game's action with a clear martial signifier: bugle calls. These take many forms, including the classic "charge" cheer or a more elaborate phrase, such as the adaptation of the "Baylor Line" opening described in Chapter Three (see Figure 3.5). Similarly, Florida State University's (FSU) marching band performs a number of martial signifiers based on the school's association with the Seminole tribe, including its famous "War Chant" (see Figure 2.4). David Plack, FSU's Director of Athletic Bands, described this particular selection's power to influence a game by referencing a situation from the 2012 football season when FSU found itself down two scores to Clemson University:

[T]he Marching Chiefs singlehandedly turned that stadium around, and the team fed off the 'War Chant.' The 'War Chant' just kept pumping away, as it always does, and the crowd fed off us. The team fed off us. The crowd fed the team. Everything just kind of came around, and I think it's very easy to say that if you don't have a college marching band, would those types of turn-of-events and switching happen? And I'm not so sure they would. I think there's even some pretty good evidence to say, absolutely, the college band can have great effect on what's happening on the field. Just because, again, if you remove the college band away, I don't know if you have... If you don't have something playing that 'War Chant,' I don't know what the fans are doing at that point, and I think the team's the same way: that they hear that, and I think it just drives them. I mean, I do.²⁶⁸

²⁶⁸ David Plack, interview by John McCluskey, Florida State University, September 17, 2013.

As Plack stated, the band’s performance of this specific selection fueled the team competing on the field, urging the players to overcome the physical trials they were facing.

Table 7.1 - Cinematic/Television Themes Encountered at Multiple Universities²⁶⁹

Composer/Performer	Film/Show	Institutions
The Immortals	“Techno Syndrome” from <i>Mortal Kombat</i> (1995)	GT, Miami, PUR, UK
Ramin Djawadi	Theme to <i>Game of Thrones</i> (2011-)	Miami, FSU
Claude-Michel Schönberg	“Look Down” from <i>Les Misérables</i> (2012)	UTA (performed by visiting band—OKST), UK
Walter Schumann	Theme to <i>Dragnet</i> (1949-59)	UF, WVU
Leo Schiffrin	Theme to <i>Mission: Impossible</i> (1966-73)	WVU, UCLA
John Williams	“Imperial March” from <i>Star Wars</i> (1977)	Miami, WVU, USC, BU, PUR
John Williams	Theme to <i>Jaws</i> (1975)	UF, WVU, IU, PUR
Hans Zimmer	Theme to <i>Gladiator</i> (2000)	Miami, UO

Aside from the above descriptions of Warsound via direct references to militaristic sound, college football’s soundscape also draws heavily from cinematic representations of warrior masculinity, particularly within marching band repertoires. These selections are drawn from films that depict violent action, whether in the past, future, or fantasy. Table 7.1 outlines the eight cinematic themes that were performed by marching bands at multiple universities in this study. All of these selections are

²⁶⁹ “Techno Syndrome” predates the 1995 film, as it was released in 1993 accompanying the release of the video game *Mortal Kombat*. Similarly, the musical *Les Misérables* premiered on stage in Paris in 1980. The date specified above, 2012, represents the most recent cinematic adaptation of the musical, after which many of the production’s more famous selections, including “Look Down” experienced a burst of popularity, likely contributing to the song’s inclusion in these bands’ repertoires.

associated with strength, and mostly violent strength, whether it is the single soldier battling an evil dictator in *Gladiator*, the warring families in *Game of Thrones*, or the man-eating shark of *Jaws*. Indeed, it seems that this quality may be the only common thread between each of these selections, as some have either amoral associations, as is the case with the *Game of Thrones* theme that is not connected with any particular character from the show, or are outright villainous, such as the “Imperial March” associated the evil Darth Vader from *Star Wars*.

The following is a brief account of a series of three plays and their musical context from IU’s game against the University of Minnesota on November 2, 2013. This example further illustrates the extent to which cinematic associations such as representations of heroism and violence are sonically projected onto college football games. Early in the game, Minnesota’s offense took to the field already holding a lead by a score of seven to three over the Hoosiers of Indiana. The Hoosier defense needed to stop Minnesota’s offense on three consecutive plays in order to regain possession of the football, and, hopefully, gain some momentum in the game. As Minnesota’s offense took the field, the Indiana band performed an arrangement of Nino Rota’s theme from the mafia tale *The Godfather* (1972), suggesting that there would be dire consequences for crossing the Indiana “family.” After Indiana successfully stopped Minnesota’s first play, the Indiana band performed an arrangement of John Williams’s “Dual of the Fates” from *Star Wars: The Phantom Menace* (1999). In the original film, this musical theme accompanies the climactic showdown between the good Jedi knights and the evil Darth Maul. The band’s performance here reinforced the message of the first selection while also signaling the importance of the upcoming play: a duel between opposing forces that

could dramatically impact the outcome of the game. Minnesota managed only an incomplete pass on its subsequent play, meaning the team would have one final opportunity to extend its possession or it would have to cede control of the football to the Indiana offense. As Minnesota prepared to run its subsequent play, the Indiana band sounded another arrangement of a John Williams composition, the theme from shark-attack film *Jaws* (1975). Preceding Minnesota's final opportunity to extend their drive, this musical selection implied their imminent and ruthless elimination at the hands of Indiana's man-eating defense. Minnesota's play would indeed fail to gain the necessary yardage to extend its drive, and it would return the ball to the Indiana offense as the band performed the school's fight song, "Indiana, Our Indiana."

The selections described in the account above are representative of three very different types of film—a mafia drama, science fiction epic, and shark-attack thriller, respectively—but they do share one common element that also situates each as being appropriate for implementation into college football's soundscape: the threat of violence.²⁷⁰

Additionally, as is the case with the sirens, gunshots, fight songs, and bugle calls described above, these cinematic selections are woven into the game on a play-by-play basis, informing the game's violent action on-the-fly and reinforcing its message of masculine power. Of course, some universities draw musical selections directly from cinema at a higher rate than others, but each marching band represented in this study

²⁷⁰ Such selections also allude to the significant role of cinema in American culture as another form of entertainment that glorifies masculine violence and reinforces/defines the "norms" of American society. For more on the relationship between film and untraviolence, see Stephen Prince, *Screening Violence* (New Brunswick: Rutgers University Press, 2000).

drew at least some portion of its repertoire from movie soundtracks, and it seems that in most cases a piece must reinforce this core message at some level in order to be a candidate for inclusion in football's soundscape.

Warsound, Public Address Systems, and Musical Narrative

Musical selections sounded over public address systems also contribute to the experience of Warsound. As referenced in Chapter Six, Ken McLeod describes the popular music accompanying football as consisting largely of “white-dominated hard rock, heavy metal, and country music—in addition to marching bands.”²⁷¹ This study certainly affirms McLeod's first two listed genres, but the use of country music is not nearly as ubiquitous as rock and heavy metal. While these styles of music may not be as directly militaristic as the examples of Warsound described above, they do engage with the game's trial stage through their various references to strength and power, which occur both musically and stylistically. In his consideration of heavy metal, Robert Walser cites a multitude of ways in which heavy metal bands “evoke power and intensity,” including choosing names that allude to power (AC/DC), danger (Scorpions), or dangerous objects (Iron Maiden), as well as by their extensive use of power chords, which Walser points to as the “one feature that underpins the coherence of heavy metal as a genre.”²⁷² This chord, an open fourth or fifth typically performed on a heavily amplified and distorted electric guitar, is also shared by much of the music categorized as hard rock.²⁷³ Because

²⁷¹ McLeod, *"We Are the Champions": The Politics of Sports and Popular Music*, 137.

²⁷² Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*, 2.

²⁷³ For further discussion of the complex network of sonic qualities that construct heavy metal, see Walser, "Beyond the Vocals: Toward the Analysis of Popular Musical Discourses," in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993).

of this music's powerful, intense qualities, musical coordinators readily include it in the soundscape of a football game, to the extent that Eric Wiltshire described the atmosphere inside of UO's stadium as a "'heavy metal' vibe."²⁷⁴ While UO may be more explicit in its affiliation with these types of music, this connection is certainly not unique to UO's games. This text has referenced numerous other examples of heavy metal/hard rock selections, including Baylor University's recurring use of Guns 'n' Roses "Welcome to the Jungle" and AC/DC's "Back in Black" in Chapter Three's account of their game against Oklahoma University. That these sonic practices are even pervasive at Baylor—a private, conservative, Protestant university that one may expect to reject musical styles associated with blasphemous behavior and mysticism—demonstrates that heavy metal and football are inextricably linked.²⁷⁵ If Baylor is going to participate in big-time college football, it is expected to participate in it sonically as well, which requires drawing upon these musical styles that "evoke power and intensity."²⁷⁶

Additionally, it is worth noting that Warsound works two ways. A number of authors have produced recent scholarship on music and modern war, and there is striking overlap between the musical styles preferred in football stadiums and those preferred for

²⁷⁴ Wiltshire, October 25, 2013.

²⁷⁵ Additionally, Christian heavy metal bands further complicate the fluidity of sonic meaning in the context of this genre, though they do not seem to be a part of college football's musical repertoires. For more information, see Eric Strother, "Unlocking the Paradox of Christian Metal Music" (Ph.D. dissertation, University of Kentucky, 2013).

²⁷⁶ Baylor does self-impose some limitations on the music it includes in its football playlists, exclusively governed by limitations on lyrical content. John Garrison, Baylor's Associate Athletic Director for Marketing, explained, "[N]o sex, no drinking, no sex, no smoking, no drugs, stuff like that." Otherwise, "We're not resistant to playing a certain band or group because of maybe what they stand for unless there's some extremes." Garrison also explained that in some cases an instrumental track can stand in for a selection that does not qualify for in-stadium performance, "Now, we do play a lot of those instrumental-type stuff from a rap or hip-hop standpoint...." Garrison, November 13, 2013.

battle. In her analysis of American troops' personal music devices in the Iraq War, Lisa Gilman notes that while individual soldiers' playlists were surprisingly diverse, "heavy metal and hardcore rap genres were pervasive...."²⁷⁷ These same genres were easily the most preferred among football stadiums. Table 7.2 outlines the most frequently utilized performers or performing groups and their corresponding genre of performance from all of the stadiums included in this study. It demonstrates that metal and hard rock are the most dominant commercial musical styles within college football stadiums, with rap maintaining a clear position in second place. The Isley Brothers are the sole non-metal, non-rap representative on the list because of the enduring popularity of their song "Shout" (1959). Their hit selection serves as an effective communal activity for large crowds because of its familiar dance moves.²⁷⁸ J. Martin Daughtry found similar trends in his analysis of a soldier's playlist for battle, which was published on the Colby Buzzell's personal blog, "My War: Killing Time in Iraq." Figure 7.1 recreates this list, but places in boldface each of Buzzell's selections that was also encountered in one or more of the sixteen games included in this study.

²⁷⁷ Lisa Gilman, "An American Soldier's iPod: Layers of Identity and Situated Listening in Iraq," *Music and Politics* 4, no. 2 (2010), <http://dx.doi.org/10.3998/mp.9460447.0004.201>. Gilman notes that it is important to recognize the diversity of musical preferences in addition to heavy metal and rap, as "an eclectic mix of musical styles and artists also indicates the multiple identities of individuals in addition to the many different functions that music plays in the moment-to-moment experience of deployment."

²⁷⁸ Notably, these gestural responses include raising one's hands into the air on the word "shout" and physically mimicking the song's dynamics by gradually crouching during "a little bit softer now" and then gradually standing upright during "a little bit louder now."

Table 7.2 – Most Frequently Encountered Performers in Stadiums: Genre²⁷⁹

Performer	Genre	Stadiums	Institutions
White Stripes	Rock	11	GT, Miami, OSU, WVU, MICH, USC, UO, IU, UT, PUR, UK
Kernkraft 400	Metal	10	GT, Miami, FSU, WVU, USC, STAN, UO, UM, PUR, UK
Fallout Boy	Rock	8	GT, FSU, WVU, USC, UO, IU, PUR, UK
AC/DC	Metal	8	Miami, OSU, WVU, MICH, STAN, BU, PUR, UK
Macklemore and Ryan Lewis	Rap	8	Miami, FSU, OSU, WVU, IU, BU, PUR, UK
Kanye West	Rap	7	Miami, USC, UO, BU, TAMU, PUR, UK
Ozzy Osbourne/ Black Sabbath	Metal	6	WVU, MICH, UCLA, IU, PUR, UK
Guns 'N Roses	Metal	5	Miami, UCLA, IU, BU, PUR
Led Zeppelin	Rock	5	Miami, MICH, BU, UT, UK
Metallica	Metal	5	Miami, UCLA, IU, PUR, UK
Eminem	Rap	5	WVU, MICH, USC, IU, PUR
Lil Jon	Rap	5	Miami, MICH, IU, UT, PUR
Isley Brothers	R&B	5	MICH, USC, UO, PUR
Jay Z	Rap	4	Miami, UO, PUR, UK

Figure 7.1 – Colby Buzzell’s “Soundtrack to Violence” [*sic*]²⁸⁰

Kill The Poor/Dead Kennedys
You’re Nobody Till Somebody Loves You/Dean Martin
Anything and everything by SLAYER
Stuck In The Middle With You/Stealers Wheel
What A Wonderful World/Louis Armstrong
Speak English Or Die/S.O.D.
Bombs Over Baghdad/Outcast
Theme Song from The Good The Bad And The Ugly

²⁷⁹ A version of this table appears in Chapter Six (Table 6.2), but in that instance highlights race over genre. Additionally, as was the case with Table 6.2, this data includes both music sounded over public address systems as well as arrangements performed by marching bands.

²⁸⁰ Quoted in J. Martin Daughtry, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (New York: Oxford University Press, 2015), 231. Stylistic concerns such as capitalization remain unedited.

Imperial March from Star Wars

Kill Em All/Metallica

Lets Start A War, Army Life, and Blown To Bits/The Exploited

Starts and Stripes Forever

Welcome To The Jungle/Guns And Roses

Ride of the Valkyries/Wagner

Paint It Black/Rolling Stones

Die Die Die My Darling/Misfits

Give Peace A Chance/John Lennon

Shiny Happy People/REM

Show No Mercy/Cro-Mags

We Care A Lot/Faith No More

Danger Zone/Kenny Loggins (Top Gun Song)

Countdown to Extinction/Megadeath

It's Clobberin' Time/Sick of it all

Iron Man/Black Sabbath

I Don't Care About You/FEAR

Bloody Sunday/U2

Orange Crush/REM

Never Gonna Stop/Rob Zombie

Seek and Destroy/Metallica

For Daughtry, this particular playlist reflects the “complex dialectical tension between the semantic field of the lyrics and performative elements such as prosody, timbre, instrumentation, and accent in many of the songs on this list.” Some selections, such as REM’s “Shiny Happy People,” represent a certain “ironic distanciation” that was “likely one of Buzzell’s tactics for staying sane during his tour of duty.” One could make a similar case for the national popularity of the Isley Brother’s “Shout” in football stadiums, which may offer a distraction from football’s violence with its message of child-like love and danceable groove. Other selections on Buzzell’s playlist carry certain “sonic icon[s] for aggression,” such as the “crushing power chords” of Black Sabbath’s “Iron Man.”²⁸¹ This particular selection is, of course, shared between the soundscapes of

²⁸¹ Ibid., 232.

both football and war, but Daughtry's description of its "crushing power chords" could easily be applied to most of the music produced by the metal and rock performers included in Table 7.2.

Of course, music's meaning is connected to its context. In the case of soldiers tasked with violent acts, musical selections—whether inherently violent or not—carry unique meaning into this setting. Jonathan Pieslak explains that for soldiers,

their combat environment seems to largely influence how they interpret meaning in metal and rap. The songs chosen as an inspiration for combat appear to lend themselves, through timbre, performance, text, or some musical feature, to an understanding of meaning that relates to the experiences of combat or violence... In this way, some soldiers connect the music to aspects of their surrounding environment, which involves combat. The social interpretation of metal and rap is constructed such that aspects of these genres "articulate" or reinforce soldiers' feelings and experiences of combat and violence.²⁸²

The same is true in the less-but-still-violent setting of a football game. Music that works in this sport largely does so because it maps easily onto the experiences of those in the stadium. As Chapter Three demonstrates, the powerful, virtuosic guitar introduction to Guns 'n' Roses' "Welcome to the Jungle" fuels a crowd cheering for a defensive stop. The same can be said of Kanye West's "Power," Black Sabbath's "Iron Man," or Eminem's "Lose Yourself." These selections are very different in style and in content, but they are applicable in these situations because of their shared context.

In sum, the music accompanying the "trial" stage of a college football game, including all of the actual gameplay, is an important component of football's projected masculinity as it is conveyed to the audience. By appropriating instances of Warsound, whether through sounds adapted from or for war, college football reinforces the ideal male form as being forged through trial, their bodies tried and broken as they progress

²⁸² Jonathan Pieslak, *Sound Targets: American Soldiers and Music in the Iraq War* (Bloomington: Indiana University Press, 2009), 147.

through a crucial stage in the process of making a man: the journey of the hero. However, this moment is not the end of this process, as the next stage reinforces the value of the first two stages of this process by demonstrating (or creating) the ultimate glory that the trial ensures: the ultimate triumph of the male not in spite of physical tribulation, but because of it.

Real Stuff!—Moral and Cultural Triumph

The period following a football game's conclusion is a time of reflection, camaraderie, and celebration. Here, the audience members shift their focus from the violent trials of the game and situate its events within a larger framework of understanding that includes the team's history, their personal experiences, and the cultural significance of football. Michael Oriard alludes to this framework when he writes of football's "romantic possibility." He explains "[I]t is not simply violence that spectators... celebrate in football, but the human capacity to withstand violence and create something beautiful despite it, or even from it."²⁸³ Oriard's description is fully realized in the post-game period, Smith's final stage of masculine projection, as coaches and players greet each other in the middle of the field, put their physical contest behind them, and congratulate each other on a game well-played. Many times, this moment is followed by players gathering together for other displays of masculine camaraderie, whether by kneeling together for a prayer following the game, or by standing arm-in-arm to sing the school's fight song or alma mater. Such displays symbolize the moral development that the game's violence supposedly enables: opposing teams demonstrate their mutual respect for each other and demonstrate their selfless affinity for their

²⁸³ Oriard, *Reading Football: How the Popular Press Created an American Spectacle*, 2.

teammates as they stand together as a single unit. These displays engender the value of such violent trials. As is the case with Smith's analysis of Eastwood's Westerns, players' masculinity is established through the presentation and trial of their physical form, allowing for the cultivation of these masculine qualities.

There are a number of sonic cues that accompany this period and reinforce its role in representing the triumph of football's romantic possibility. The band's performance of the alma mater is perhaps the sonic moment that most distinguishes this stage from the previous two. With the game's violent moments past, players and audience members are invited to participate in the performance of these slower tempo tunes that are frequently structured as four-part chorales. These selections differ sharply from the up-tempo fight songs and commercial music that saturates the game's previous stages. This moment acts as a closing hymn, reinforcing the doctrine of the team's supporters. WVU's alma mater offers one such example, the lyrics of which position the events of the game within the larger cultural framework of the institution's history,

*Alma, our Alma Mater,
The home of Mountaineers
Sing we of thy honor
Everlasting through the years
Alma, our Alma Mater,
We pledge in song to you.
Hail, all hail! Our Alma Mater,
West Virginia U²⁸⁴*

Following the game's physical trials, songs such as these situate the events of the day as small parts of a larger, honorable, everlasting organization that includes more than athletes, but all who identify as "Mountaineers." The ultimate "triumph" is one's inclusion as a part of this history. Other institutions will achieve the same effect by

²⁸⁴ To hear a performance of this selection, see goxybr, "West Virginia Alma Mater," YouTube, <https://www.youtube.com/watch?v=M0x7SnQXSx0>.

playing non-institution-specific selections that are appropriated for these purposes, such as performances of Stephen Foster's "My Old Kentucky Home" at UK and the University of Louisville. In both cases, audience members sing the tune's nostalgic lyrics as a means of signifying the institution with which they are affiliated, similarly positioning their games in a larger framework of cultural significance,

*The sun shines bright in the Old Kentucky Home.
'Tis summer, the people are gay,
The corn top's ripe and the meadow's in the bloom,
While the birds make music all the day.
The young folks roll on the little cabin floor,
All merry, all happy and bright.
By 'n by hard times comes a-knocking at the door,
Then my Old Kentucky Home, Good-Night!
Weep no more my lady, oh! weep no more today!
We will sing one song for the Old Kentucky Home,
For My Old Kentucky Home far a-way!*²⁸⁵

Regardless of whether universities use musical selections that are unique to their institution or are appropriated from other origins, their selections typically share a number of qualities: slow tempos, simple melodies that easily allow for communal singing, and nostalgic lyrics that provide a larger cultural context. These traits allow for maximum participation in these rituals as players and audience members alike are invited to celebrate their institution's history as well as the cultural values that football espouses.

Beyond the singing of the alma mater, the post-game period's tone is, of course, dramatically affected by the outcome of the game: a last-minute victory comes with a considerably larger dose of celebration than a last-minute defeat, and victories or defeats by a large margin each carry their own distinctions as in many cases lopsided games lead

²⁸⁵ To hear the University of Kentucky and University of Louisville bands do a joint performance of this selection in a pregame context, see Philflash, "My Old Kentucky Home Performed Jointly by Uk and U of L," YouTube, <https://www.youtube.com/watch?v=Xwk7ACZNKi0>.

to dwindling audience numbers before a game's conclusion. Among this project's case studies, at least four institutions' post-game rituals included an additional celebratory musical selection. At the University of Southern California, following a win the football team gathers around the marching band and one of the players leads the band in a performance of "Conquest," one of the school's songs using a sword as a conducting baton.²⁸⁶ At WVU, the sound operator will only play John Denver's "Country Roads" through their public address system in the case of a win. Richard explained that "Country Roads" is "a reward for a victory, and if we lose, you shouldn't be celebrating and saying, 'Oh, what the heck, let's just sing "Country Roads.'" Dang it, you lost."²⁸⁷ Stanford University's unofficial fight song is an arrangement of Free's "All Right Now" (1970), but its student-led band reserves a special arrangement of the tune exclusively for performance after wins.²⁸⁸ UTA has performed a number of different selections following wins over the past several years, including an arrangement of DJ Khaled's "All I Do Is Win" (2010) in 2012 and Cameo's "Talkin' Out the Side of Your Neck" (1984) for the 2013 season.²⁸⁹ In each of these situations, these selections are used to bridge between the second and third stages of the game, connecting the physical victory of the second stage to larger context of their victory in the third.

Despite such distinctions among post-game practices, the pageantry of this period fulfills the third and final of Smith's stages of masculinity, completing this process celebrating the male physical form and its potential power. From the first period's

²⁸⁶ Bartner, October 9, 2013.

²⁸⁷ "Richard," September 27, 2013.

²⁸⁸ Ellen Kettler, interview by John McCluskey, October 18, 2013, Stanford University.

²⁸⁹ Anthony Marinello, interview by John McCluskey, November 14, 2013, University of Texas at Austin.

presentation of the male figure, through its testing in the second, and the third's celebration of this strength by engendering its placement in a nostalgic celebration. However, recent criticisms of football's violence are becoming increasingly present in the discourses surrounding the sport. How these critiques will affect the sport's pageantry has yet to be seen, but it will certainly have a dramatic impact on the sport in the near future.

Moving Forward

In a 2013 interview, U.S. President Barack Obama revealed that on a personal level, he could not ignore recent findings regarding the long-term impacts of football's violence. Obama's comments were preceded by a multitude of recent publications on traumatic brain injuries resulting from playing football, including one study from earlier that year linking numerous manifestations of brain trauma, including depression and dementia, to the injuries sustained by professional football players.²⁹⁰ Later that year, the National Football League settled a lawsuit filed by former players suffering from concussion-related trauma for \$765 million.²⁹¹ New studies continue to reveal more about the sport's inherent dangers, including a study conducted on recently deceased professional football players that found that eighty-seven of ninety-one former players suffered from chronic traumatic encephalopathy, a degenerative disease resulting from

²⁹⁰ Gary W. Small, et al., "P.E.T. Scanning of Brain Tau in Retired National Football Players: Preliminary Findings," *American Journal of Geriatric Psychiatry* 21, no. 2 (2013).

²⁹¹ Ken Belson, "N.F.L. Agrees to Settle Concussion Suit for \$765 Million," *New York Times* 2016 (2013), <http://www.nytimes.com/2013/08/30/sports/football/judge-announces-settlement-in-nfl-concussion-suit.html>. That figure has since increased as the presiding judge expressed concerns that the initial sum may not be adequate to cover all the potential cases. See "Judge Approves Potential \$1 Billion Settlement to Resolve N.F.L. Concussion Lawsuits," *USA Today* (2015), <http://www.usatoday.com/story/sports/nfl/2015/04/22/nfl-concussion-lawsuit-settlement-judge-1-billion/26192827/>.

repetitive trauma to the head.²⁹² Such findings have resulted in dramatic concerns regarding football's safety at all levels. Obama's brief statement on the matter—"I would not let my son play football"²⁹³—signifies a great deal regarding the status of football in the United States' near future. Obama rejected the long-standing association between football and American identity that George C. Marshall and John and Robert Kennedy so emphatically endorsed. Whereas football's lessons in strength and strategy were enough previously to warrant its esteemed position among American pastimes, the growing fears and concerns surrounding the modern game, as exemplified by Obama's comments, represent a cultural shift in which strength is no longer perceived to be as valuable as overall health, which includes the physical as well as the emotional and mental. Americans are pursuing longer, healthier lives instead of the stronger, more imposing power developed by football. Indeed, concerns regarding football's violence have spread to all levels of the game, and it appears that declining youth participation may be the first sign of decreasing popularity for the sport.²⁹⁴ These concerns threaten the profitability of the entire football industry, prompting rule revisions across all levels of the sport in an

²⁹² Jason M. Breslow, "New: 87 Deceased N.F.L. Players Test Positive for Brain Disease," (2015), <http://www.pbs.org/wgbh/frontline/article/new-87-deceased-nfl-players-test-positive-for-brain-disease/>.

²⁹³ David Remnick, "Going the Distance: On and Off the Road with Barack Obama," *New Yorker* (2014), <http://www.newyorker.com/magazine/2014/01/27/going-the-distance-david-remnick>. Obama was speaking figuratively in this instance, as he has two daughters and no sons.

²⁹⁴ According to a report by the *Wall Street Journal*, football participation among six- to eighteen-year-olds fell 5.4% between 2008 and 2014. However, other major sports, including basketball and baseball, also saw decreases in participation. There is not enough evidence to effectively prove that the decrease in football participation is definitively linked to the increasing awareness of long-term concerns associated with head trauma. See Ryan Wallerson, "Youth Participation Weakens in Basketball, Football, Baseball, Soccer," *Wall Street Journal* (2014), <http://www.wsj.com/news/articles/SB10001424052702303519404579350892629229918>.

attempt to limit the types of player-to-player contact that result in head trauma.

Additionally, the National Football League began providing grant funding to the National Institute of Health for further concussion research in late 2013, demonstrating that even at the sport's highest level its governing officials are taking steps to help the sport to evolve to maintain its appeal even as its market continues to evolve.²⁹⁵

As this chapter has established, the pageantry of college football games, including the music and other sonic forces, continue to reinforce the version of American masculinity endorsed by George C. Marshall and the Kennedy brothers in a time when the cultural value of such displays is facing increasing scrutiny.²⁹⁶ If football hopes to maintain a significant cultural position in a society with shifting values, it will have to change its culture, which includes the various elements within the sport's soundscape. Given that the various elements of football's pageantry developed gradually over the sport's over 150 years of existence, its portrayals of masculinity will likely lag behind other reforms—such as rule changes—that are more quickly implemented at the game's various levels of play. However, such changes are necessary if football is going to continue to maintain a significant position within a society that is experiencing quickly evolving concepts of masculinity and power. While it is doubtful that displays of strength and power will ever be fully absent from football, it is likely that these elements will take lesser roles as the game continues to evolve to emphasize safety and health. Absent a more direct intervention into football's pageantry, its musical reform will occur gradually

²⁹⁵ "N.I.H. And N.F.L. Tackle Concussion Research," National Institute of Neurological Disorders and Stroke, http://www.ninds.nih.gov/news_and_events/news_articles/pressrelease_nfl_tbi_12162013.htm.

²⁹⁶ Including, of course, this very text.

alongside its other cultural elements as those coordinating these efforts seek to best represent the game's evolving form and adapt the existing sonic elements in the stadium to suit the sport's culture. The presence of such uncertainty also represents substantial potential, and it is exciting to imagine how college football's soundscape may evolve in the near future.

CHAPTER EIGHT

POSTGAME: EPILOGUE, CONCLUSIONS, AND A FINAL WORD

*Far we their praises sing
For the glory and fame they've bro't us
Loud let the bells them ring
For here they come with banners flying
Far we their praises tell
For the glory and fame they've bro't us
Loud let the bells them ring
For here they come with banners flying
Here they come, Hurrah!*

*Hail! to the victors valiant
Hail! to the conqu'ring heroes
Hail! Hail! to Michigan
The leaders and best
Hail! to the victors valiant
Hail! to the conqu'ring heroes
Hail! Hail! to Michigan,
The champions of the West!*

—Louis Elbel's "The Victors" (1898), second verse and chorus

Epilogue

The University of Michigan's fight song, "The Victors," is among the most famous tunes in all of college football. It was written at a critical time in the sport's development, late enough that football was already popular at a national level, but early enough that the sport's pageantry had not yet been clearly defined. Louis Elbel, a music student at Michigan, composed the work in November 1898 in celebration of a narrow victory over the University of Chicago by a score of twelve to eleven.²⁹⁷ This win resulted in Michigan's first Western Conference Championship, providing ample

²⁹⁷ "Michigan Fight Song," University of Michigan Athletics, <http://www.mgoblue.com/genrel/062909aaa.html>.

justification for Elbel's depiction of Michigan's athletes as heroes of war carrying banners and being serenaded by songs of praise and celebratory bells. The song premiered in historic fashion the following May, when the band of John Philip Sousa (1854-1932) debuted the work in a concert in Ann Arbor. Apparently impressed with Elbel's composition, Sousa later called it the "best college march ever written," providing Michigan supporters substantial bragging rights over rival institutions' fight songs.²⁹⁸ Despite being written in celebration of a single game that concluded a championship season, "The Victors" gained significant popularity and was eventually named Michigan's official fight song, making the tune synonymous with the university.

"The Victors" acts in complement to Chapter Two's discussion of Notre Dame's "Victory March," which provided a case study that outlined the variety of musics present in college football stadiums, laying the foundation for this project's subsequent analyses. Just as Chapter Two established the foundational history and theory for what would develop through the remaining sections of this project, Notre Dame's "Victory March" addresses the team's future aspirations, stating that they "will win over all." Elbel's "The Victors" describes many of the same elements as the "Victory March," plainly referencing college football's pageantry ("Far we their praises sing" and "banners flying"), the sport's means of assigning value to its participants ("conqu'ring heroes"), and its prestigious position in American culture ("the glory and fame they've bro't us"), but does so by citing extant accomplishments. The language of "The Victors" distinguishes it from most other fight songs in that it exclusively mentions past

²⁹⁸ Ibid.

accomplishments rather than also citing future athletic glories.²⁹⁹ At Michigan's football games, fans sing "The Victors" as though the end result is decided—Michigan has already won and the team's historic significance is secure. Similarly, this project now comes to its conclusion having both elaborated on the organization of football's soundscape and demonstrated that understanding this system of musical narrative provides critical insights into college football culture and its relationship to American social values.

Conclusions

This text has provided a framework by which music in college football stadiums can be understood both functionally and critically. Musical narrative projects a consistent story, or archetype, that positions each game as a battle between good and evil forces, a mythological war played out to a soundtrack of marching bands, rock, and heavy metal. Through understanding the sport's musical structure, we can consider the many ways that music shapes and informs college football culture. In his examination of the press's role in shaping football's culture, Michael Oriard found a similarly nuanced understanding of the various meanings attached to the sport by any number of institutions:

Football is important to the corporate America that leases luxury boxes at NFL stadiums; to the religious right that proselytizes through such groups as the Fellowship of Christian Athletes and Athletes in Action; to ghetto blacks and coal miners' sons in Pennsylvania dreaming of escape into American success; to southerners for whom football is tied to long traditions of honor in blood sports; to middle-class white boys in high school throughout the country simply looking for social acceptance and relief from unleashed hormones; to their fathers dreaming of glory they once or never had, driving their sons to prove, as Don

²⁹⁹ For more examples of fight songs, see Studwell and Schueneman, *College Fight Songs*.

DeLillo memorably put it in his novel *End Zone*, that the seed has not been impoverished.³⁰⁰

While Oriard's discussion is not limited to the collegiate game, he highlights how people from a variety of perspectives project concepts onto the sport such as social acceptance, honor, class mobility, and religious politics. As discussed in Halftime, football's sonic meaning results from each audience member's individual interpretation of the sport's symbols and actions. In this sense, football has been appropriated by a number of organizations and social movements as a means of reinforcing and perpetuating various cultural positions, including those referenced by Oriard above. This text has demonstrated that the efforts of college football's sonic agents in creating cohesiveness using musical and other sonic cues provides an important means of considering the complex issues Oriard describes, as well as other potential avenues of inquiry.

In *For Pride, Profit, and Patriarchy*, Gerald Gems closes his critical examination of football by situating the sport between larger cultural trends in America during the twentieth century. He argued that football's pageantry acts "as a cyclical ritual" that recurs "each fall season and provides a sense of stability and order... reinforce[ing] common interests, common values, and a sense of tradition in a sometimes fragmented pluralistic society."³⁰¹ These values, specifically "the belief in the work ethic, self-sacrifice, and success...[,] produce a collective identity that unifies schools, communities, and generations in a cultural tradition."³⁰² While these may seem like positive qualities, Gems argues that this system eclipses any minority cultures by "bring[ing] subordinate

³⁰⁰ Oriard, *Reading Football: How the Popular Press Created an American Spectacle*, 3. The novel Oriard references is Don DeLillo, *End Zone* (Boston: Houghton Mifflin, 1972).

³⁰¹ Gems, *For Pride, Profit, and Patriarchy: Football and the Incorporation of American Cultural Values*, 192.

³⁰² *Ibid.*, 193.

groups into the process of culture formation, and reinforce[ing] dominant group norms.”³⁰³

Ultimately, Gems argues that football acts as a subjective mirror for society that allows the cultural groups with the most power to see the version of American culture they most desired:

During the twentieth century the United States took its place on the world stage as an aggressive, commercial, white, Protestant, male society that allowed for the expression of pluralistic values and the limited inclusion of others. Football helped Americans achieve that definition of themselves as a weekly anthropological play, a cultural performance of symbols, rituals, and ceremonies that enabled us to tell ourselves who we were.³⁰⁴

For Gems, football is cultural theater that is produced both to reaffirm the values of those who control its financial interests as well as to perpetuate the extant socio-cultural dynamics that preserve power for those individuals with the largest amount of cultural capital.

This project’s consideration of the music accompanying college football productions confirms Gem’s conclusions, point by point. Chapter Four established that college football’s soundscape is governed by commercial interests that determine when music can be played and when entertainment takes a back seat to financial interests. Chapter Six demonstrated that college football’s soundscape is inherently isolating, showing preference to whiteness while limiting elements of African American culture largely to the game’s periphery, despite the overrepresentation of black athletes on the field. Finally, Chapter Seven elaborated on the means by which music in football defines masculinity according to one’s strength, which is demonstrated through physical trials against other males. While this project’s observations and criticisms of football are not new or unique, the methodology by which it arrives at these conclusions offers evidence

³⁰³ Ibid.

³⁰⁴ Ibid., 195-6. Also quoted in Chapter Six.

that the qualities that Gems describes are deeply engrained in college football culture, saturating not only the sport's rules, iconography, and demographics, but also the sounds that distinguish college football among other sports.

The setting of this research is additionally troubling, as institutions of higher education should be at the forefront of cultural reform and critical thought, but American universities allow their athletics departments to act as bastions of oppressive values because of the financial interests tied to allowing college sports to continue to perpetuate the status quo. Through college football, American universities advertise a violent sport and manipulate young, primarily black athletes because the games generate significant income via broadcast rights and ticketing, not to mention the additional revenue from alumni donations, apparel sales, and other sources that potentially bolster the university's general fund, student scholarships, research funding, and more.³⁰⁵ This project joins an already long list of critical texts on college athletics, and while there is little chance that this project will have immediate impact on football's soundscape, hopefully its criticisms will join those preceeding volumes in drawing attention to the unethical construction of the nation's most profitable amateur sport.

In sum, college football's musical narrative reveals the sport to be an oppressive institution that perpetuates a perspective of racialized androcentrism, to use Carol

³⁰⁵ For more on the financial boom driven by the University of Alabama's recent football success, see Joe Drape, "Alabama Is Rolling in Cash, with Tide Lifting All Boats," *New York Times* (2015), http://www.nytimes.com/2015/11/07/sports/ncaafootball/alabama-crimson-tide-football-marketing.html?_r=0. For a more comprehensive examination of the money tied up in college football, see Gilbert Gaul, *Billion-Dollar Ball: A Journey through the Big-Money Culture of College Football* (New York: Viking, 2015).

Stabile's term,³⁰⁶ privileged the experience of white, heterosexual males as the dominant cultural force. In this way, many of the United States' largest research universities play an active role in maintaining the status quo, harboring these regressive values that sharply contrast with the assumed "forward-looking" perspective of institutions of higher education.

Avenues for Further Study and a Final Word

This text joins an expanding body of musicological research considering musical function, which includes much of the pioneering research on music and sport.³⁰⁷ My thesis contributes a vital perspective to this developing discourse by supplying both a theoretical framework for future considerations of music and sport as well as critical readings of college football culture. While this research area is still finding its legs, this project provides a system by which music and live sports can be understood, analyzed, and critiqued, and it will hopefully be of use to future researchers in their considerations of the intersections between music and sport.

There are numerous areas into which this research might continue to expand. Football is played at many different levels ranging from amateur to professional, and each level has distinct characteristics that distinguish one from another. The most prominent example, the National Football League (NFL), demands an independent study. Because the NFL's soundscape is so distinct from the college game, professional football remained largely unaddressed in this study despite its position as the most visible and profitable sport in the country. Similar concerns also extend to the other amateur levels of

³⁰⁶ Carol Stabile, *White Victims, Black Villains: Gender, Race, and Crime News in Us Culture* (New York: Routledge, 2006), 4.

³⁰⁷ For a detailed summary of extant research on music and sport, see the Review of the Literature in Chapter One.

football, both at high school and Pop Warner leagues for children. Additionally, there is a large distinction between the football cultures of profit-generating Power Five collegiate conferences and other institutions that participate in college football. The NCAA's other divisions, including Division III which offers no athletic scholarships, all carry their own distinctions, and each level warrants consideration in future projects. Perhaps the most distinct musical traditions in college football lie within a subset of the NCAA's Football Championship Subdivision, Historically Black Colleges and Universities (HBCUs). The musical practices of these institutions developed largely parallel to those at predominantly white institutions (PWIs), but the independent traditions of HBCUs resulted in a number of characteristics that distinguish the practices of HBCU bands from their PWI counterparts, including timbre, marching technique, and style of musical arrangements. While HBCUs and PWIs are playing the same sport and their pageantry includes all the same elements, they produce a remarkably distinct version of the game that does not yet have a written history, and I hope to conduct research to this end in the near future.

Aside from considerations of other levels of football, another related area that requires attention is the increasing agency individual players have gained over their personal soundscapes thanks to advances in portable audio technology. In practically any sports broadcast, audiences see players donning headphones during their pregame rituals and warm-up activities. Indeed, this has become so commonplace that many headphone manufacturers have turned to the athletic apparel company Nike's long-implemented advertising strategy of using famous athletes as the primary salespeople for their

products.³⁰⁸ Such a project will likely require a level of access to individual players that is difficult to achieve at the revenue-producing levels of the sport, but a collection of primary data revealing the preferred musical selections for players could enlighten the nuances between the actions required of players at football's various positions (receivers, linemen, quarterbacks, etc.) and the music they choose for their game preparations. This research could also inform our understanding of other sports, such as a consideration of individual athletes' musical preferences during Olympic sports. As is mentioned in Chapter Seven, research along these lines is already occurring in the context of music and modern war, such as Daughtry's and Pieslak's considerations of individual soldier's iPod playlists, and their methodology would easily transfer to sporting contexts.³⁰⁹

In musicological discourses, there is no current subfield for research on music and sport, despite a significant presence of comparable intersections, including music and dance, music and disability, and music and philosophy, among many examples.³¹⁰

However, there is a research area that would be a fine match for music and sport:

"ludomusicology." This subfield's prefix is taken from the Latin for "I play," but to-date its research has been dedicated almost exclusively to considerations of videogame music while other aspects of play, including sport, remain largely absent. Given the commonalities between both these forms of entertainment, ludomusicology would seem to be a logical home for research on music and sport, and I believe that such a

³⁰⁸ For one such example, see the following headphones advertisement featuring San Francisco 49ers' quarterback Colin Kaepernick, Beats by Dre, "Beats by Dre X Colin Kaepernick: Hear What You Want Commercial," <https://www.youtube.com/watch?v=4Ttsx5squWg>.

³⁰⁹ Pieslak, *Sound Targets: American Soldiers and Music in the Iraq War*; Daughtry, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq*.

³¹⁰ For more information on other musicological subfields, see "A.M.S. Study Groups," American Musicological Society, <http://www.ams-net.org/studygroups/>.

development would have positive effects on the amount and quality of research that emerges from this field. At the least, this project will join an already extant informal subfield on music and sport that is still in the process of materializing and will hopefully develop into a larger self-sufficient research area.

This project is an initial step towards understanding the relationship between music and college football, but it is an important one. Sports remain a critical vessel for cultural education and reinscription, and music's role has only recently entered into the conversation regarding this process. By articulating a game's sonic story, this project provides a new avenue by which we can understand the sport's role in informing and perpetuating socio-cultural norms in American culture. To put it another way, by understanding music *as* narrative in American college football, we can better understand the sport's position as a domineering institution accompanied by a soundtrack that represents and preserves an "aggressive, commercial, white, Protestant, male society." Hopefully, such cultural critiques will find fertile ground once we also learn to *hear* our pastimes more clearly.

APPENDIX A – INTERVIEW TRANSCRIPTIONS

The following pages contain, in chronological order, transcriptions of twenty-seven interviews conducted over the Fall 2013 college football season with musical coordinators from the institutions included in this study. Each transcription begins by identifying the interviewee, their position and affiliated institution, and the date of the interview. This is followed by the conversation's text, which has been transcribed as plainly as possible. Any breaks for off-the-record comments have been marked as such.

**Benjamin Diden, Assistant Director of Bands, Georgia Institute of Technology
August 30, 2013**

John McCluskey: What is your name and your position with the university?

Benjamin Diden: My name is Benjamin Diden and I'm officially the assistant director of bands. My main job is to work with our athletic bands, so I help with marching band; I direct the basketball pep band. I also teach music theory-type courses, and also direct the symphonic band, which is our top wind band.

JM: Demographically, and this is speaking toward your football audience, could you briefly describe the primary audience for which you are performing, so, the kind of person that you usually encounter as a college football fan.

BD: That's interesting. I would say, generally we're going for the "Tech" student, which is a unique kind of perspective. I would say our fans are not the stereotypical, southern football fans. We have a unique situation in that, I mean our stadium seats 60,000 or so, which is fairly small compared to other schools of our type, but there are not enough alumni in Atlanta to fill up the stadium. And also, we are a small school: 13-14,000 undergrads, and another 7-8,000 graduate students from all over the world, many of which have no concept of American football. So, we tend to want to entertain that type of fan. Our shows probably wouldn't go off as well at an SEC school. That's nothing against; it's just a different type of audience. It's hard to probably nail down exactly, but if you're talking about a Tech graduate, then you're talking about highly educated. Of course, a lot of people that went here, or had family that went here, or grew up at least around Atlanta, and so that's kind of the person that we're going to... A perfect example, a couple of years ago we did a superheroes halftime show. It was Batman and Superman, and we spelled, you know, we put Batman's symbol on the field, and this year we're doing a math show. That is not something you would do just anywhere.

JM: Just to clarify, you said you tailor towards Tech students. Is that referring to just present students?

BD: No. And alumni. Those are going to be the people that will come and see, again, where there's family or people... I just think that it's a certain type of people that would not; it's not the same type of audience that you would have. Again, I went to two SEC schools, I went to Tennessee and South Carolina, and some of the shows that we do, we would have never done at those schools because it just wouldn't make sense. That's not that one's better or worse; it's just that we're trying to focus on the audience that we have.

JM: In regards to the musical selections that you're coming up with, can you briefly describe music that is traditionally associated with your university, whether that is via the band or something that happens to just get played over the sound system.

BD: Obviously for the band, our fight song is one of the most famous: "Ramblin' Wreck from Georgia Tech." You know, music by Charles Ives. It's an old drinking song that Charles Ives adapted to "Son of a Gambolier," which was then adapted as the "Ramblin' Wreck" song, and even a lot of the original lyrics are still part of that. I mean, it was famous for, it was performed on the Ed Sullivan Show. It was the first fight song to be sung in space. It's just one of those things. So, that's certainly one. We also play, and the story behind the song has multiple versions, but the song we call "The Budweiser Song," which was originally kind of a Budweiser anthem years and years ago, but the band plays that, and actually the University of Wisconsin plays that as well. We were in Milwaukee and we played it, and everybody just, "Oh?" So, that's a song we play at the end of the 3rd quarter in every football game, and the audience has a little dance they do: bob up and down. So those are ones. We also, at pregame, perform kind of a medley of the different school songs that we do, but we also try and have a good balance of things that we play in the stands that are new things, but also some of the more traditional. Our current students who play in the band tend to, strange enough, go for more old classic rock, but then we also try every year to pull out two or three more current things that the student population can appreciate, and sometimes those work, sometimes they're big flops and you just move on, but that's just kind of the nature of popular music anyway: it's here one week, and it's gone the next.

JM: In terms of some of the more traditional ones, like the fight song, or at this point the "Budweiser" song, how significant do you think this music is in creating a shared identity for your very diverse audience?

BD: I think that the alumni would say it's critical. Perfect example, last night we had what they call "Traditions Night" at the stadium, and the band was there, the "Ramblin' Wreck Club," the people who take care of the car, the "Wreck," it's a student organization, and we basically get together and teach the traditions of Georgia Tech to mostly freshmen, and there was an alum who was a chairman of one of the big banks for years and years and now he works in the college of business, and he said, "The first song

that my son learned was the ‘Ramblin’ Wreck’ song.” And it’s traditional for the team to come over and sing the fight song with the band after the game. The fans sing along. Again, the “Budweiser” song, the whole stadium bobs up and down, it’s just kind of the thing they do. Even when we’re away and we might not be able to do it right at the time that we usually do it, because we try and respect the marketing needs of other schools when we’re away, but we may do it a little bit early, we may do it a little bit late, but we’ll find a place for it. They often say, “It didn’t happen at the right time.” So there’s this “I’ve got to have it” feeling, but we always try and play it. So, I think those are kinds of things that create the whole experience. The band, you’ll see tomorrow, we often say tomorrow, we often say we’re kind of like the Pied Pipers, and we start a couple hours before the game in the middle of campus, and we play a little concert, and then we move to the library and we play a little concert, and then we march down the hill and we play the fight songs, and then we stand outside the stadium on the stairs and we play a little concert, and then we go in and do pregame, and then the game starts. So, two hours before the game we’ve been playing all around campus and we actually play the team into the stadium before that, and then two of our pep bands go around and play all over campus. So, it’s a pretty all-encompassing kind of experience.

JM: Speaking of this “all-encompassing” experience, can music adjust and/or amplify the emotional flow of a game? This is specifically in the game itself. And, if so, how do you think that happens?

BD: I absolutely believe that it can, but often there’s like a split-second that you have to react, and if you miss it, then it’s gone. One of the challenges we face is that our drum majors run the band during the game, and, of course, one of us is always down there [bangs table], “Do this,” and often we say that sometimes you just have to do something. You may pick the wrong song, but if you play something at the right time, that’s much more important than not playing anything at all because you’re afraid to screw up or whatever. So, I think that’s absolutely right, and we have conversations all the time, because we’re asked to do pep band gigs, and people will say, or we’re at a basketball game, “We’ll just feel out the crowd and we’ll see how it goes.” That’s what we do. We feel out the situation, but we also have specific songs that we play for first, for offense, and specific songs that we play for defense, and we play almost every down, but we also, often, communicate with the players and ask what kind of current, often hip-hop-kind-of songs that we can play that can translate to the band. A lot of that stuff doesn’t translate terribly well, but there have been two or three over the past few years that have worked pretty well, and you see a definitive reaction from the players on the field when you play those songs. They start jumping up and down. And so-often those are defensive kind of, “we need.” We sit in the end zone, and specifically, if our offense is working in that end zone, then we don’t play very much, but if they’re on offense down there, then we’re going to blow our brains out to try and not let them be able to hear anything. So, we’re always, hopefully, trying to adjust, but we also have that set of guidelines: here are the songs to play on, the short songs to play on first down or second down when you’re on offense or defense. We have a song that we play on every third down.

JM: Actually, that's a follow up question I have. Can you specifically say what scenarios do you anticipate encountering, and what selections pair with them? I know there are at least six now: three downs on offense and three on defense.

BD: We have one specific song that we pretty much always play on first down, when we're on offense, and even the sign for it is [points arm in front of body], first down sign. And so they play that, and there's a really simple cheer that the students do along with it. That's something we've kind of gone back and forth about. That's not really the band's favorite thing to do because it's not the most fulfilling thing in the world, but it works. It certainly gets the reaction that we want from the fans. So, it's like Pavlov's dog, "Oh, they're playing a song, so we have to yell 'Go Tech,' or whatever it is." The third down, typically on defense, they call it "F Tuning Sequence." It's just an old chord progression that's been used by lots of people, but it's written in a way that is very powerful and loud, and everybody knows. Our students, for the most part, tend to be, for the most part, big football fans. So they, for the most part, are engaged in the game, not just there because they're in band. A part of the reason they're in band is because they get to go to the games. Again, that's a little bit different as in a situation where you may be... I came here from South Carolina where you have a third of the band or so who are in marching band because they have to be because they're music-ed majors, or they're on scholarship, or whatever. Well, we don't have any of that. We have no music majors. Everybody's an engineer or an architect, or a business major. So, they all are there because they want to be. If they didn't want to be, then they just wouldn't sign up for the class, and they wouldn't commit all this time and effort into doing it. There is that level of commitment that they have, so they know, "Okay, it's third down, that's the song that we play. Oh, that's a first down; I'm ready to play that song." Those are the two [downs] that are mainly fixed. Although if we do get in a long run, if we've gotten a lot of first downs in a row, we might change it up a little bit.

JM: You said that the third down selection, the "F Tuning Sequence" applies to both offense and defense?

BD: Typically it's defense.

JM: What do you call the first down tune?

BD: It's "Let's Go Tech." [hums the tune]

JM: Anything else for defense besides third down?

BD: The two other main ones that we do are "Mortal Combat," which pretty much everyone does, and, a couple or three years ago, I think we were one of the early ones to do this because now a lot of people are doing it, it's the Verdi *Requiem* [sings the opening measures], and it totally works. Chris, who writes all the music, basically found a MIDI file and pulled it down, made some edits, and it just totally worked, with the voices and all that. So the kids, they enjoy that one, and it's very impactful. Those are kind of the

defensive ones. And then the offensive ones are often short versions of the fight song, or other little cheers that we do.

JM: You just touched on this, but which selections are most successful at generating audience reaction or continuing the flow of the experience?

BD: Fight songs, of course. That's just one of the, a little bit of Pavlov's dog, "Oh, we're supposed to clap during the fight song." Mortal Combat is very effective. I mean the whole student section jumps up and down. I'm sure the stadium people don't like that too much. "Let's Go Tech" works quite well. It took some time for people to figure out, but often we just make the band do the cheer, and then people just catch on, and then the band doesn't have to worry about it so much anymore, because they can just play the notes, and somebody else will do the cheer.

JM: How do you work with, what I'm calling, the other aural forces in the stadium, like the sound booth? What kind of coordination do you have in maintaining this stadium environment?

I mean, we have a good relationship with those people. I don't know how many other people you've talked to, but a lot of it is a very, tends to be an adversarial relationship. I mean, we get a script [holds up script], and this is actually a very light script because this is not on T.V., so we'll probably get more of a chance to play tomorrow than sometimes, because sometimes with bigger games, they're gonna want to put more stuff. But we found a pretty good balance of those forces. We also understand that we're not the only game. We're just a part of the experience. Some band directors think that what they do, and they should think that what they do is the most important thing, otherwise they wouldn't try, but they often don't understand that there are other forces at play: people that pay the bills, commercials or whatever, and that's just the nature of the beast. For example, a couple of years ago we got this huge new video board, and you could freak out and start having fights with everybody, but you find that balance. And the good thing is that if there is something we don't like, we have a headset in front of the band, and the marketing and the video people think about the band: "How does it play?" And there are times where we ask them to do something because we are trying to get out of the stands for halftime, or whatever it is. We can communicate with them, "We're going to do this right now," because the game merits "Mortal Combat, or it merits..." Or, hey you guys play that, because there are things that work better from the video board. There are things that don't translate well to the band. If there is a specific song that the team wants, and it doesn't really make sense for use to play it. And they always carve out time at the beginning or at the ends of timeouts for the band, and sometimes that means we play more, and sometimes it means we play less. You find that generally there's always those places, and tomorrow, again, not being on T.V., timeouts will be shorter. It's on ESPN 3, but that's not really T.V. So, timeouts will be shorter and stuff, and we find that good balance.

JM: Can music directly affect the action on the field?

BD: I'm trying to remember a specific... I think it can, certainly, and I think it's mostly like those situations where we're talking about the opposite team is on offense and they're at our end. I think of when I was at Tennessee as an undergrad, it was 2008 when we won the national championship.

JM: '98?

BD: Yes, 98. My bad. Thank you. It takes a lot of luck along the way to go undefeated, and we played Arkansas in six or seven overtimes, and Arkansas got the coin toss and they chose to play on our end of the field, and we thought, "What are they thinking?" You're playing "Rocky Top" and whatever. And so, I think it does, but I'm not sure you can pinpoint... I'm sure there are examples, though I'm not sure I can think of any specific ones where something we did... I can give you a specific example in basketball, except it's not really music though. Well I'll tell you a story anyway. They just re-did our basketball arena, and I can give you an actual musical example too, in basketball at least. The band actually used to stand, at women's games, behind the goal, basically on the floor. Since then, the ACC has changed the rule; you can't do that. We call it the "Georgia Tech Band Rule." But, at that time, I remember a Clemson game in particular, the band would actually count down the shot clock, but they would count wrong on purpose. I can remember at least three times in that Clemson game that they were listening to the band and took a shot before they needed to, or whatever, or, the other way, let the clock run out because they thought they had more time than they had. Finally the coach just screamed, "Quit listening to the band," during the game. Along those same lines, the visiting team would call a timeout, and we're sitting there next to the visiting team, and we would point straight at them. As the game went along, they would move further and further down the court, away from us, because we are playing directly, pointed straight at them during the game. I don't know that anybody can give a specific example of how it affected the game, but I certainly think it can. It may be one of those lightning strikes, where, it's just... All these things come together. We certainly like to think we have an impact, but I'm not sure we can... If it's something that can be... It's more like a wisp of smoke; you can't grab it.

JM: And one last follow up, what are the most popular selections amongst the players? You mentioned a few of these earlier.

BD: We've done several over the years. It's more for different sports. Of course we play for football and basketball, but we also play at volleyball. There's actually a volleyball game tonight; first one. So forty kids or so will go over there right after practice today. Football tends to be more hip-hop. There's a song called "Put On" that we play. It was actually by a local hip-hop artist that came out of Atlanta, so that's one. I think we were one of the first people to play "All I Do is Win," but we've stopped playing that one. Those are a couple examples that are pretty popular. We still play "Put On" some, because the students like it, and they're pretty active. They're doing all their hip hop dances, which are pretty humorous. Those are a couple of examples. Those are specific requests that we've gotten from the team over the years, whether that means Calvin Johnson, or Jonathan Dwyer, or Bay-Bay [Damaryius] Thomas, or any of those people

that have come through here over the last few years that have... We eat lunch at athletics every day, and so we see all the players. Chris, specifically, has had several of them in class, and so you just say, "Hey, just let us know if you have any ideas." Sometimes we'll talk to the video guys, and ask, "What kind of stuff are they wanting at practice," or "what's in their team intro video?" Things that help us think about what would work. Again, they aren't always necessarily the band's favorite thing to play, but they like it when they see a reaction from the players. They certainly are like, "Oh, they get hyped up about that."

Lauren Scherer, Director of Marketing, Georgia Institute of Technology
August 30, 2013

John McCluskey: What is your name, and what is your position at the university?

Lauren Scherer: Lauren Scherer. I am the director of marketing here at Georgia Tech for athletics.

JM: In terms of the audience that you are marketing for in the arena or the stadium, can you describe that demographically?

LS: Tech is a little bit different because we skew older. Our fanbase skews more to the 35-65 age range, but we have been trying for the last year—I've been here a year—trying to take the average age in our stadium, but play music to the 18-35 year old range. Kind of, more of a new-age type of music, and not necessarily what our old fans want to hear.

JM: Speaking of old fans, what music is traditionally associated with the university?

LS: I think the old fans just want to hear anything the band plays. I don't believe that we skew house music for them. They want to hear the fight song. They want to hear the stingers that the band usually plays, and they want to hear the traditional music that is associated with their time, or what we've done in the past 5-10 years. Whereas us, and the band has done a great job of trying to take current music and start learning how to play it; we bounce back and forth, but modern-day music is what we are trying to aim to put out in our stadiums right now.

JM: In terms of traditional music, how significant is its role in creating a shared identity for your audience in comparison to the newer music that you are playing?

LS: There are certain songs, and I'm sure BJ [Diden] touched on it, like the "Budweiser" song, that song always has to play at every single one of our events at a certain time. For football it's between the 3rd and 4th quarter. In baseball it's the 8th inning. In basketball it's the third media timeout in the second half, and if we don't play it in any of our events, we hear about it. So, there are certain songs that for tradition's sake have to be played, because we hear about it the next day. As far as being too traditional, I wouldn't say that there is a certain song or a couple of songs that we have to play, but we do know

that there are songs that get our fans more excited about the game and get them a little more into the crowd than others.

JM: Do you have any examples?

LS: Sure. “Zombie Nation[’s “Kernkraft 400”] is one of them that we play. The other one is “All the Way Turnt Up.” That was a hit for our 2009 season, and it kind of died in the past few years, but we started playing it both in football and basketball, and our fans still love it. The other song we played it a couple years is “Put On,” [Young Jeezy and Kanye West] and we started playing that again last year, and our fans really resonate with that as well. I guess we played it, this was before I got here, but it’s a song that our teams and fans resonate.

It’s funny how there’s a couple old songs from the past 4-5 years that we would think would be just, “that was the season,” but we have turned them into something we do in basketball and football at key moments in the game. Our football group actually came down this past week and handed me a jump drive of music, and were like “Hey, we’ve been playing this all summer in our workouts, and if you could incorporate this into some of our gametime atmosphere, that would be awesome.”

JM: What did that list include?

LS: The guys right now are more into—of course this is all instrumental because most of it is not PG—you’ve got Gucci Mane, Outkast, Radioactive, Imagine Dragon, Sail, TI, True Dat James, All Gold Everything, if you’ve ever heard that, it’s a dirty song, but it’s got the word “gold” in it so it works for us. We’re going to test these out this season and see how our fans react to them.

JM: Thanks. This is a very different feel from what I got in the band office.

LS: I’m sure if you’ve done any research at any other institutions, you know that the band and the house music do not always get along. It’s a very delicate balance as to when we play and when we have the band play. God love the band. There is nothing better than a band in college sports, but there are certain points in the game that we don’t need the band, but we need some music to get them pumped up. So, as you can imagine, it’s a delicate balance.

JM: What type of an environment do you try to create within a football stadium, and how does music factor into that?

LS: That’s the million dollar question. Fan enjoyment is a big deal for us. We want our fans to love being here, and to know that they had a great experience being here. The band is great because I think it has such a great connotation with college sports. You don’t get a band in the NFL, and you don’t get that in the NBA. Coming from a school that I did, at Auburn, the band played all the time. The fans knew all the songs that the band played, and the band was miked up, and you could hear it. We’re a little different here. The band’s not miked, so you have difficulties hearing it from the other side of the

stadium. They don't have the numbers that some schools do. There are certain songs that are great for them, and certain parts that are great for them to play at, but at the end of the day, our fans don't get up, if you will, they don't get energized from the band. They get energized from the two or three songs that we have in the season that get them on their feet and jumping. If we play Zombie Nation, every fan in our stands is jumping up and down, and you can hear that [slaps table] constant this because they're jumping. That gets them excited. There are little stingers that the band does, little instrumental stingers, 15 second stingers that they do, and our fans get excited about it, but it's 15 seconds. Our fans need to be up and alive and loud and rowdy for the next set of downs.

JM: You used the word "fun" to describe the environment. Do you feel like that is the best word for that?

LS: We're not at a school that has an intimidating environment. It's more fun, and fans are great when they need to be great. Man, I love them to death. We don't have one of those intimidating environments where you come in and your like, ooof, those fans give me chills. We don't have that yet. Is that what we'd love to have? Absolutely, but that's just working with what we've got and getting to that level.

JM: How do you work with the different aural forces to create that environment, and push the "fun" environment towards that goal that you're speaking of?

LS: Football we haven't figured it out yet. Being that our building is 100 years old, literally, our communications aren't the greatest because we can't communicate. I'll go back to basketball, because we did something this year that was really great. We had a producer, someone that produced the games at the table as far as music goes, and that was me. What we did because the band always wants to play, which sometimes is great, but sometimes the fans need to hear the canned music. Coming out of a break in play, so that in every media timeout the band always played a 15-second stinger. And then I would make the call after the PA's like "Band, you go," or "music, you go." Whatever I felt like the crowd needed to hear. That seemed to work well in basketball, but it's a smaller venue, and literally it's like me here, band here, window up there. In football, our video and audio guys are out in a truck in a parking lot. So, there's no hand signals. Being that this is my first football season in total here, we are gonna have someone on headset with the band, and someone on headset up in the booth that will say "okay, band play after the PA," or "we've gotta crank this up for the team." We're playing with that in football, but we had a lot of issues last year with the band trying to play over the house music, and then it just gets ugly. That's something we struggle with here, as I'm sure most schools do, when you have one versus the other. We're not getting rid of the band, ever. Some schools, I think Maryland, play mostly canned music. Virginia's the same way, they play a lot of canned music and don't rely on the band. That's not somewhere we want to get to. We just want to get to that happy medium.

JM: This is a little bit of a philosophical question: can music adjust and/or enhance the emotional flow of a game? If so, how?

LS: Absolutely. Going back to basketball, just because it's fresh on the brain, we went on a 15-20 point run, and the other team called a timeout. So I was like, "music, go." I decided to play canned music. I don't pick the songs. I rely on our music guy to pick them, and he picked the most "Debbie downer" song, and you could just feel the air being sucked out of the arena. It's like, "No, we just went on a 15 point run! Get the music up! Get the crowd back into it." So, I think that music choice is a huge factor in keeping the energy alive versus let's suck it out of the stadium. You know, the other team goes on a 15-point run, maybe that song would have been okay. I definitely think that music does energize a crowd, and does get a crowd on its feet.

JM: To follow up with that, do you think that music can directly impact what's happening on the field or floor?

LS: I do, and I know in football, we've been told that "We are going to get amped for this song." We're trying something this year similar to what some schools have done. Doing the third-to-fourth quarter transition song, and we're trying that here for the first time this year through a song called "Sail." [Plays song] They are really connecting with this song right now, and so they want us to play it at a certain point in the game this first game, to see if it helps the crowd get rowdy. I don't know how it will work. Elon is our first game, and we'll try anything, but I definitely think that if we start playing "All the Way Turnt Up," you can see the guys on the sidelines jumping up and down and getting excited. So music is a big factor for us, and our teams.

JM: Do you have any specific in-game scenarios that you pair specific musical selections to? It can be as simple as the fight song follows touchdowns.

LS: Right. Fight songs follows touchdowns, we also have "White and Gold." So, there are two fight songs that go hand-in-hand. Like I've said, "Budweiser" is always played at very specific times throughout our game. I can't say that we really target a song for a particular situation. Obviously if we have a big 3rd or 4th down on defense, we want our fans to get loud and rowdy, and that might be a time when we play "All the Way Turnt Up" or Zombie Nation or something. We usually save those two or three songs for definite key points in the game.

JM: Those key points are 3rd downs, defensive 3rd downs.

LS: Year, defensive 3rd downs, or if they are going for it on 4th down. 4th and 1. The rule of the game is to stay quiet around the offensive, obviously, but at the same time if there is a media timeout during a big offensive play, and we want to get our fans jazzed and our guys jazzed, we'll sometimes toss one in there, but most of those are defensive songs. We wouldn't want to crush them in a core moment.

JM: Quick recap of this. The most successful of those tunes [is]: "Turnt Up."

LS: Zombie Nation

JM: There is a tension between popular and traditional musical selections. What are the most popular selections among the audience?

LS: We had a situation last year where the first game we played the “Wobble.” And it was hilarious because a lot of our concessionaires in the stands started doing the wobble, and our video guys picked up on it, and it was hilarious. The next game we played it and it was even better, but then we got a complaint from an old fan in the stands. He looked up the lyrics, and it said something disgraceful to women. Could never play it again. Even though it’s a crowd favorite for 95% of the crowd, one guy, at the time, ruining it for us. “Gangnam Style” was huge for us last year. I never want to hear that song again in my life. There are those certain songs—I’m trying to think of ones the band plays, but BJ could probably name them better than I can—but there are those certain songs that you can tell the place appreciates in general. If you really want to get the younger demographic going, you’re going to have to play something a little bit edgy, and on the new, mainstream side of things. That’s what gets them going.

JM: Do you have any specific tunes from last year that the players were particularly receptive to?

LS: Other than what I’ve told you, we didn’t really have a playlist from them last year. We started getting playlists from other schools and other sports after football. If you asked me to name what basketball was in love with, I couldn’t, but every time I hear one, I’m like “Oh my God that’s a basketball song, I can’t hear it anymore.” It’s like a thing. I can hear it and know it, but I don’t know what the names are. There are songs that definitely worked last year and the past couple of years that we’ll play and incorporate this year too.

Jason Dennard, Assistant Athletic Director for Marketing and Promotions, Florida State University
September 12, 2013

John McCluskey: Could you state your name and your position with the university?

Jason Dennard: Jason Dennard. Assistant Athletic Director for Marketing.

JM: Can you describe the demographics, as loosely or specifically as you would like, of the audience that you program for in the football stadium.

JD: There’s really not a silver bullet. We try to target as many as we can. It’s such a wide variety of people, from young students to seniors to young graduates to families, so it’s all over the board. We don’t really have a specific target. I will say that the only time that we have anything targeting is during warm-ups we play things that lend itself a little bit more to the younger audience and things to set the tone for the atmosphere. Beyond that, once we get into the game itself we play some house music. A lot of the music that is

played during the game itself comes from our marching band. During the game it's all high-energy stuff. That's really what we do.

JM: Did you just say that the marching band is the one who plays during gameplay, and that you were the one who sets the environment when the game is not actually being played?

JD: Well, it's a little of both. I would say that during the game itself the only time we play music is when we are kicking off or receiving a kickoff. We play a little bit of music at that point. We fill some timeouts, but for the most part our marching band probably plays about 80% of the time from the minute we kick to the final whistle. They probably play about 80% of the event, and we fill the additional twenty. We play a little bit more during the pregame, as I said.

JM: Do you have any music that is traditionally associated with your university aside from the Fight Song, Alma Mater, and the "War Chant?"

JD: I wouldn't say any specific song, except for, it's kind of become a tradition here, we play the Zombie Nation remix, which is Zombie Nation's "Kernkraft 400" with a beat behind it. That's always the first kickoff. When we kickoff first, that always the first song we play. Other than that, you're not going to come to Doak-Campbell and have a "Sweet Caroline" during the third quarter break. We don't do that. There's not a musical tradition. Now, the band has some traditional songs that they play. They play the theme to *The Good, the Bad, and the Ugly*, our fight song, obviously the "War Chant," and then a lot of more school-specific songs, but that's about it.

JM: Would you mind describing the environment that you're trying to create in the stadium, and music's role in creating that?

JD: At the beginning of the game, pregame, we target a bit of a younger demographic, because, number one, our student section is general admission only. That means that when the gates open, if they want the best seats, they have to get there early. Nine times out of ten, they are the first in the stadium, and they set the tone for what everyone else does. They are the ones in the stadium who don't sit. So, we try to keep them entertained. We'll play things that are more geared towards them. I can think of some of the big games that we have here, and everyone takes their cue off what they do. If they're doing it, everyone else feeds off of it. We'll play anything from hip-hop to top-40 music. We'll mix some rock in there a little bit. A lot of times, when the stadium is so loud, you can't hear the words, but you can feel the reverberation of the beat, so we play a lot of instrumental music too, and that has been wildly popular. We'll take a popular song, and we'll just play the instrumental of it. When people hear the beat, they know what it is. They don't have to hear the words. That's kind of our big thing. During the high moments, when we're trying to really hit a sort of crescendo, it's really about the beat that we play. It's not about the words that are said, because that's what motivates people, in my opinion here. When people hear the opening chord of a song they know, and it's

got a good beat to it, you can look out the window from the music booth, and you can just see the reaction.

JM: Do you have any examples of the most popular tunes that create that reaction?

JD: Well, we haven't had a home game yet. We do this weekend. We try to change it up every year. We basically go look and see what's new, but I mentioned that we do play the Zombie Nation remix quite a bit. That's kind of turned into a little bit of a tradition here. When the first chord of that comes on, you can see from the players on the field to the people in the stands, it's an ageless limit. When people hear it, they know what to do. It doesn't matter if you're sixty or if you're thirteen, you can see a reaction. That's one in particular. We do play a lot of instrumental, and a lot of the instrumentals we play, a good number of them, are hip-hop instrumentals just because of the beat that it has. There's from all over the board. Anything from Rick Ross, "Hustlin'"—I'm just trying to think, I don't have my music box here in front of me—but that's an example of a hip-hop one, or all the way to something like the instrumental to Muse, "Uprising." Going old-school a little bit and playing the instrumental to Quiet Riot, "Mental Health." When you can hear the guitar of that, or when you hear the bass of Rick Ross, "Hustlin,'" it gets the blood flowing a little bit.

JM: How do you and the sound-booth, and maybe the video guys, coordinate between what you're doing and what the band is doing. So how do all of your different sound forces in the stadium work together to create that environment?

JD: I serve in the role of the conductor. I am basically the traffic cop. I'm sitting on a headset with the band, with the production people, with everyone. We're all on the same channel, and it's one of those things where everything is scripted out from two hours before until the game ends. Obviously the flow of the game dictates what we do. Usually what happens is as soon as the timeout is over, and we're in live action, I'll come on air to the folks on the headset and say, "Okay, at the next timeout, this is what we're going to do. At the end, band, I want you to fill once this sponsor stuff is over." Or I'll say, "I'm going to take this break and then going to play live music."

JM: Do you have a preset script that you sent around, or is this something that you do in the moment?

JD: What I send around script-wise is all the elements that have to be done in terms of whether it's sponsored stuff or recognitions. They all have that, and that's kind of the map that everybody goes by. For example, as soon as we've kicked off and we've run out onto the field at the beginning of the game, that's when I'll say, "Okay, at the first timeout, we're doing this, this and this, and at the end, band, you fill with your songs or whatever." Or, while they're playing, I'll say, "Band, are you going to play another song, or is this it?" And they'll tell me, and I'm ready to go. So, I'm pushing the button three seconds before they end so there is no dead time, and it's just straight on to the next thing. The worst thing, to me, is stadium dead time. I hate it. It just kills the mood when that happens. We like to have something going on from beginning to end. The ACC rule

is, the minute the team breaks the huddle, we have to stop playing music. So, obviously, we don't do it from that point on. Now, sometimes the band skirts that a little bit, but when you've got five hundred band kids, it's kind of hard to get them all to stop at the same time. We won't play any music once that huddle is broke, and then on a kickoff, we'll play all the way to the point that the guy's toe hits the leather, and that's when we stop playing music.

JM: Since we've been talking so much about the kickoff, and Zombie Nation that goes with that, are there any other specific in-game scenarios that you have musical responses or anticipations to? Like, obviously the band plays the fight song or the "War Chant" when you score a touchdown, but is there anything else you guys do in the sound booth?

JD: We don't really do a lot of sound effects or anything like that. Like I said, we're kind of a traditional school in a lot of senses, and a musical school for that matter. People are very proud of the band. So, a lot of times, I like to give them the spotlight, and let them run with it. Every time we score there is a certain little tune the band will play, like a fifteen second little thing, and as soon as we kick the extra point, they go into the fight song, and that goes on for about a minute. Depending on what happens, nine times out of ten, as soon as the team scores you go to TV timeout. I always want the band to get their fight song in before we start doing anything regarding promotions or any other type of audio. We're fortunate that we've all been working together for a while, so we know everybody's habits. We know what's going to happen. If it is a hot moment during the game, where I feel like we need something that's better than just band music, then we have the creative control to say, "Guys, I want you to hold after this. We're going to take this." Or I'll say, "Guys, why don't you take it." It's open communications. The thing about it is that you can't wait until the moment to make that decision. You got to be proactive, and you have to say, "Okay, we score this touchdown here, this is what's going to happen. This is what I'm going to do, or this is what I need you guys to do." It's not, "Oh, crap, we scored. What do we do now?" You can't wait for that to happen. You have to anticipate something happening, and you have to, literally, have your finger on the trigger, ready to go the minute it happens. We don't play anything to disrespect our opponents. About the only thing you'll hear from us that remotely may even call out our opponents, if we're up big, huge in the fourth quarter, you might hear a kickoff after we score something like Jay Z's "On to the Next One," or something like that. We don't do anything to show up our opponent. That's just not in our nature to do, but again, and it's way after the point where the game is well in hand—I mean, I probably wouldn't do that until... If there were five minutes left in the game and we're up twenty-eight points, at that point you'll hear it. If it's a close game, there's no chance I'm going to do anything to get food on our face. It's just not what I do, but I have been in stadiums before when that has happened, and it's backfired.

JM: Me too, understood. Do you know what the most popular selections that you guys do for the players are?

JD: They love hip-hop, and to be quite honest, a lot of what they ask for, I can't play. Even in the most edited version, it wouldn't be okay. So, in situations like that what I will

do is, I might take an instrumental version and play a little bit of it. I try to accommodate what they like, and we do ask them to provide us a list of what they would like to hear, and what they like to hear and what we are able to play are two different things. I do try to mix in some of their music. I'll play some rock, or I'll play some old-school hip-hop. The way I look at it, there are people in the stadium that have graduated from all kind of different years, scenarios. You have people there who are from the 90s, the early 2000's, the 80s, so we try to give everybody a little bit of something. People hear music to get nostalgic about, "Oh, man, that song was popular back when I was here in 1999." That's what it's all about. Taking them back to their college days. That's what we want. We want them to come back to campus. So, it's not always about playing the most current version of some song that comes on that's... Sometimes you have to play stuff from the mid-90s or whatnot. I know a lot of people shy away from doing that, because they're like, "Oh man, that's so outdated," but it's all about the experience. It's not always about what the players want on the field. Ultimately, it's about selling tickets, and giving everybody the best experience they can have.

JM: One last questions, and it's waxing philosophical. Can music directly affect the action on the field?

JD: I think it can, at least in the moment. I think the minute they hit each other it stops. When you're kicking off the game, and you play the right song, and those guys are standing there for the kickoff, you can just see... It's incredible. I look down the field and see these guys jumping up and down, and they look like they can run through a brick wall. It's a good feeling too, when you know you just played this, and you just had this huge effect on them, and they're going to run down there and give it all they've got. But, like I said, the minute they hit, it's over. It's not going to prolong... I do think that fans feed off of it, and, as long as you can keep their attention and keep them going and excited, the players do feed off that too. So, I think it does, honestly. I do think that music has a huge difference on the outcome of certain games. From an opponent's standpoint, there are certain things that they might hear and it totally psyches out the other side. When you're an opponent and you're over there warming up, and you're in a visiting stadium in front of 83,000 people, and all-of-a-sudden you hear Killer Mike's "Never Scared" come on, and you're like, "Oh, God, these guys are going to kill us tonight." You know, it works in both ways.

**David Plack, Director of Athletic Bands, Florida State University
September 17, 2013**

John McCluskey: Could you state your name for the recording, and your position at the university.

David Plack: My official position is Director of Athletic Bands

JM: And your name is?

DP: David Plack

JM: Could you try to demographically describe the audience that you perform to in a football stadium, which of course is going to be very varied? If you could speak about it in its general terms or generic terms...

DP: You said demographically speaking?

JM: Yeah

DP: Our stadium, in terms of the size... If you need more information after this, I think I understand what you're saying, but I might be off a little bit. Our stadium seats approximately 83,000. On any given Saturday that number does fluctuate. For about 125 miles on all sides of Tallahassee there's nothing but cow pastures, so it's not uncommon for a game like you attended, or even some of the other smaller opponents—we're not going to have people drive in from Orlando, which is four hours, or even Jacksonville, which is two-and-a-half. Not to mention all the south Florida, Fort Lauderdale, Tampa areas and so forth. You know, on any given Sunday [Saturday], depending on the game—if it's a big game: Clemson, Miami, Florida, Notre Dame—we're going to have a packed house of 85,000, 83,000, but for a game like Nevada or Bethune-Cookman our attendance might be down 10,000, 15,000, and maybe even for this weekend, when we play Bethune-Cookman after people already drove up this weekend, I don't know that a lot of people are going to make the return trip for that matchup. From the size perspective, we play a varying attendance between 60 and 83,000. Mostly these are kind of typical Southeast football fans. It's a crowd that is, call it what it is, it's more of a country-type, Southern crowd than you might find at the games up Northeast, or, certainly, out in the Pac 12. Does that make any sense?

JM: That's really what I'm looking for. And age-wise, there's obviously a large variety in the stadium. Do you tailor your music towards any one demographic more than the other ones?

DP: At halftime, or just in the stands? At halftime, we try to share the target between a bunch of different groups. There are times when the target audience is... Last year we did a Henry Mancini show, and obviously the 40-and-under might not appreciate that as much as some of the older fans might, because they're not going to be familiar with "Moon River" and theme of "The Pink Panther" has gone somewhat by the wayside. Two years ago we did an *Animal House* show, a toga-party show, and we dressed like them, in togas, and some other stuff just for fun. We'll try and get the demographics, but we're never going to get them all. The classical music show might get some, but there are going to be some that don't have any appreciation for *Rhapsody in Blue* or anything else. But a part of our job is to not only entertain, but I think there is an underlying responsibility to help educate fans a little bit. If you can do both, then you're really hitting on all cylinders. I do think that marching band should certainly try to do both.

JM: Does the same thing apply to your stands music? Where you are trying get a lot of different stylistic things?

DP: We're trying. We've added some more current-type cheers. I want to say that some of the cheers... With our basketball pep band, we're big into playing the current styles, and sometimes those styles are more than HBCU-type style: the Historically Black College University-style of the FAMU [Florida Agricultural and Mechanical University], Bethune [Bethune-Cookman University], or Southern [Southern University], and some of those. The basketball pep band has been doing this for a while now, and it's been really popular, because people don't expect us to be playing certain selections in a certain style. I've been careful to not bring a whole bunch of that over, to bring enough to where our students will hear some more "hip" things, and not just "Hey Baby" in the stands, and some of the things you hear every band play. Some of the stands stuff... We've got this thing that I wrote out that is a Snoop Dogg thing from a few years ago that we made into a cheer, and we pulled another one in that we made into an FSU cheer called "Talkin' out the Side of your Neck."

JM: Yeah, I picked up on that in the game.

DP: So those are things that I've carefully added that just give us a little bit more "hip" target to our students and some of the younger folks, but then, our older fans want to hear the traditional stuff. They want to hear "War Chant." They want to hear "Musical Cheer," and those type things. So, you do try, even in the stands, to have a good balance of some stands tunes that is [unintelligible] question.

JM: The next question is a little bigger for your school than it is for a lot of other schools, based on my experience last week, but can you describe the music that is traditionally associated with your university?

DP: Obviously it centers around our tradition. It obviously centers around our choice of the university name of Seminole. The use of the term Seminole as our, I don't think any of us like the word "mascot," but with us being the Seminoles, obviously a lot of our traditional things... I mean the "War Chant" is... well it's not taken directly from the Seminole tribe, it is something that has been tradition here, I think going back, the first use of this was in the early 80s, I'll have to look back. There's a lot of lore about how the "War Chant" started and who started it, but for us some of those cheers, and certainly the "War Chant" does come directly from the fact that we do have the Seminole name as our mascot, and so you do get the Indian references for whatever the reason, for good or bad, that comes along with it. The good thing is that we've always been able to rely on the fact that the Seminole tribe of Florida stands behind the use of the name completely. They are involved in all our traditions, and they are involved in our university a good bit, and so everything we do, we do with their permission and their nod of approval. It doesn't really enter into the musical part of that, but certainly with uniforms and other things. Our majorettes and drum majors used to wear the long headdresses, kind of the stereotypical Indian headdresses. Years ago, in meetings with them we realized that those were just stereotypical Indian things that had nothing to do with the Seminole tribe, but it doesn't

ever really enter into the musical part of it. The “War Chant” is really the only thing that is “Native American Sounding.” Everything else we do doesn’t really have that specific kind of purpose or that specific use. A lot of our other things are just standard cheers.

JM: There is one cheer that, in the pregame, they referred to as the “Traditional FSU Cheer.” Is that its name, or do you call it something different?

DP: We call it “Bop Cheer” for whatever reason. I don’t even know why we call it that. Other schools do it. For us it’s called the “Bop Cheer.” If I’m not mistaken, it’s taken from a big band chart way back in the big band days. That was, you know [sings some of the melody].

JM: It is very Glenn Miller.

DP: You’ve heard other schools do it. That’s not something that we just do. I’d imagine that if you look around... Basically, that cheer is the partner to the [sings another melody]. This melody carries the same structure, and the same everything. It’s just a little bit different with the trombone smears and everything else.

JM: There was other jazzy tune that you guys played, basically after you scored but before the extra point.

DP: Yeah, and that’s also played in the pregame. We refer to that as our “Musical Cheer,” and it was written by Charlie Carter, who came down from Ohio State, was our first Director of Bands, and that cheer—I don’t know the year of origin for that—but it goes back quite a bit. That written in Charlie’s compositional style: some jazzy chords and harmonic structure there. Basically that’s [sings opening melody] “Go Seminoles,” [sings following melody] “Fight, team, fight,” [sings following melody] “Scalp ‘em,” [sings closing melody]. We play that after the scores, and then we play the fight song after the extra point goes through, and we also play that at pregame. That is the “Traditional Cheer.” That cheer has been here at FSU for a long, long, long time.

JM: And the other one from the pregame that I was wondering about, I’ve been calling it the “Pregame Intro,” and I believe you also play it before the fourth quarter.

DP: Yeah, we refer to it as the “Fourth Quarter Fanfare,” but it’s also known as “Pregame Fanfare,” and that’s been played when I was in the band here, the same thing. After we stream out of the tunnel and get on the field, that’s the first thing the band plays. So, we call it “Pregame Fanfare,” and that also was written by Charlie Carter. For fans, they know it more as the “Fourth Quarter Fanfare,” because at every fourth quarter we play it, the team holds up four fingers. You know, every school has probably a fourth quarter tradition. At Florida they play “We Are the Boys of Florida” and they all sing it. For us, it’s that fanfare. I don’t know when it started or why it started, but it’s that fanfare, which is really unusual. There’s no question it’s an unusual fourth quarter tradition, but it’s been a tradition here. If we were not to do it, fans would be beside themselves. They definitely expect to hear that fourth quarter, whether we’re on the road or whether we’re at home.

JM: Those were the pregame ones that I was trying to get the names to. What environment are you trying to create within a football stadium, and how do you use music to that end?

DP: The hard thing is, nowadays with the advent of video boards, and certainly the emphasis on the dollar, and making money, and selling ads, and selling TV spots, the hardest thing is that. You know, years ago, you go back into the 90s, early 90s, you didn't have the video boards, you didn't have the emphasis on marketing as much, so bands had a little bit more free reign on what to play and when to play it. So now that's the biggest challenge. How do you keep the environment pumped up while you're showing a Zaxby's commercial on the video board? You do have to do some of these things, and that's really the biggest issue, and our marketing people work very well with us. That's for everybody in our profession right now. That's the biggest thing: working off, now game's are "scripted." We have a script and we have a drum major on headset that's communicating, and makes sure, "Okay, when can we play? We can play now." There's a little bit of frustration with that sometimes because there will be times when, no matter what's going on in the game, we have to defer to a paid spot for the local newspaper or something. Our aim is to work through those things and hit a fight song or hit a "War Chant." As you saw, there's no secret, we play the "War Chant" a lot. I mean we play that thing... If you're not a fan of Florida State, it should almost get to the point where it drives you a little bit crazy, and that's kind of the idea: it's supposed to be relentless. That's what we use as our "weapon," because every Seminole fan in that stadium will do it [chopping motion]. As soon as we start playing that you'll see those hands go up, and they'll start doing it. I don't know that there's a better weapon for a band than what we've got with that "War Chant." I mean, at any moment we can start that thing and instantly you've got crowd participation and crowd response. Maybe "Rocky Top" at Tennessee and some other things...

JM: I was going to say, having grown up in Tennessee, it's hard for something to get more beat than "Rocky Top."

DP: I was going to say, I would put "Rocky Top" right up there with the "War Chant" as being instant... You start playing it, and you're going to get guaranteed participation. So that's what we try to do, and obviously there's the battle between canned music and bands, but I think we do a pretty good job with that. There's a good mix. Obviously we can't fill every second of dead time, and as long as we feel that we're not being taken out of the flow of the game, then I think we're okay with that. That's what's most important. In meeting, when we started making the move in basketball and football to a script, and having to do that, it was really just kind of making sure that the people on the other end of the headset knew that you can't really script an athletic event. It can't be scripted. So you do have to have some leeway to let the game dictate what is played, and when it is played. That is especially true in basketball, but it is also true in football. Even though you want to have it, you cannot be so rigid to that script that you don't let the game dictate a fight song, or when to play "War Chant," or when to get out of that script and make sure you've got the environment first.

JM: Do you have selections that are specifically prepared for in-game scenarios? We already talked about one with the tunes that followed touchdowns, but are there any other scenarios like sacks or first downs, or things that you pair with specific musical selections?

DP: Yeah, musical cheer follows touchdowns. We also have a first down cheer that is a little snippet of our fight songs that works really well. As soon as there is a first down [sings melody], “Go ‘Noles!” Essentially, we call that “First Down.” When we get a first down, that’s the cheer we play, and, hopefully, it works off the announcer. [Imitates announcer’s voice] “And that’s good for another Florida State first down” [sings melodic introduction]. That’s always, essentially, has become a cheer exclusive to first downs. “Musical Cheer” has become, although not by a rule, it’s essentially just used for touchdowns. Obviously the fight song follows the extra point, or when a field goal goes through. The “War Chant,” there’s a misconception that the “War Chant” is only a defensive cheer, and that’s not really true. We do play the “War Chant” on offense as well, but I think if you asked some people they would say that that’s a defense-only type cheer, and that’s not necessarily the case. Some other things that are a little more... We have something called “No Surrender,” which sounds like it’s something USC would play [sings melody]. It has, again, that Native American tonality to it. That’s called “No Surrender,” and that’s probably geared more towards the defensive side of things. We play the theme from *The Holy Grail*, the Monty Python thing sometimes when the offense takes the field, not every time, but we use that [sings melody]. We do that for a fun little thing when the offense takes the field. Last year we blew up twitter because we played *Game of Thrones*, the theme from *Game of Thrones*, and we started using that. It’s a little bit longer to not play during the flow of the game. You have to play that at timeouts. Between that, and I did a *Star Trek* arrangement. Those things are about a minute long that can fill some of the shorter timeouts. Some of the more hip-hop, current things, like “Talkin’ Out the Side of Your Neck” and “Drumline”—something we call “Drumline,” which is [sings melody]—and the Snoop Dogg, “Cheese and ‘Noles” is what we call it, those things kind of fit anywhere. Those are both offense or defense, and those can be shortened to play in between plays and so forth. We’ve got a good mix of things to fit in as we need to. We also have a drum cheer we call the “FSU Cheer,” and it’s just a drum cadence that goes [sings initial section] “F-S-U” [sings next phrase], and it’s just a cheer that we can throw in as well.

JM: Do you communicate much with the players, actually, about what they like that the band plays, or what they don’t like?

DP: You know in football, not as much. In basketball, we have a good relationship with our women’s team especially, and our men’s team to a point. There are times in basketball where they might come up to me and say, “Hey, you all need to play that new Chris Brown something-or-another,” and I’ll see if I can either do an arrangement of it, or find one, but in football really not as much because we don’t ever have close access to those guys. We don’t ever cross paths like you do in basketball. So, not so much. Every once in a while a student will say, “Hey, I’m in class with Jameis Winston, and he was

wondering if you all could play this,” and that could lead to a chart, certainly, but that’s not often.

JM: One tune I was really wondering about, and it seemed like this is something you’ve played a few times, was “Old-Time Religion.”

DP: Yeah, “Old-Time Religion.”

JM: Is there a story behind that, or...

DP: No, that’s a Charlie Carter chart. That’s one of Charlie’s old charts. It was a “school song” when I was in the band, and it disappeared for a while and I brought it back. It’s actually here, around these parts, we refer to it as “Seminole Spirit,” and that’s what it was called way back in the day, and we just refer to it as “Seminole Spirit.” You know, I don’t actually know the history of it. I just knew it when I was in the band. I knew it as... It was almost like an unofficial school song, and again, about two or three years ago I said, “You know, it’s time to bring that back,” and our alumni—especially from my era and before—were thrilled to hear that again. It’s a weird tune that just kind of has been an unofficial school song around here for a long, long, long time.

JM: It was really interesting, because it kind of stood out in the last quarter, because when you’re playing, even Monty Python, the Monty Python theme or the *Game of Thrones* theme, or the *Star Trek* theme, it’s all this very epic, war-like music soundtracks, and all of the sudden I just get this old spiritual, and it was just kind of neat, I thought.

DP: That’s exactly what it is; it’s a spiritual. Even in rehearsal, I say, “Guys, it’s like a revival here. It’s got to be” [sings melody]. It’s obviously swung, a swung style, and it’s got to have some punch, but it’s a celebration. It really, if you looked at it, when we play that tune it’s usually going to be more of a celebratory thing. I don’t think we’re going to be getting out “Seminole Spirit” if we’re losing to Clemson, for instance. That’s a good point. It’s a spiritual, and of course in the South there are people that will identify with that right off the bat for sure.

JM: There was one other Native American-ish, pentatonic melody that you played besides the, what you called...

DP: I think you’re referring to “Massacre Cheer.”

JM: It’s called “Massacre?”

DP: Yeah, it’s called “Massacre,” and it goes [sings melody]. Yeah, and that’s, again, a traditional Charlie chart. I think it’s original. I don’t think that’s borrowed from anywhere. It’s just something that he composed way, way, way back. I’d have to say down back into the 70s. It could even have origins from another piece even before that, but we refer to it as “Massacre Cheer,” It kind of goes, by structure in pregame, it segues

into “Musical Cheer,” oddly enough [sings transition between tunes]. It’s just a weird... It ends up functioning as, basically, the introduction to “Musical Cheer.”

JM: The last question is really a philosophical question for you. It is: can music directly affect the action on the field?

DP: I don’t think there’s any doubt. Everything I have seen, and I’ve been around Florida State since I was a freshman in college... Coach Fisher came out this year and spoke to the band, and specifically pointed out one example, and that was last year’s Clemson game here in Tallahassee. He brought it up himself, and said, “You know how important you were.” We were down to Clemson, I think, two touchdowns in that game, and he specifically pointed out that the Marching Chiefs singlehandedly turned that stadium around, and the team fed off the “War Chant.” The “War Chant” just kept pumping away, as it always does, and the crowd fed off us. The team fed off us. The crowd fed the team. Everything just kind of came around, and I think it’s very easy to say that if you don’t have a college marching band, would those types of turn-of-events and switching happen? And I’m not so sure they would. I think there’s even some pretty good evidence to say absolutely, the college band can have great effect on what’s happening on the field, just because, again, if you remove the college band away, I don’t know if you have... If you don’t have something playing that “War Chant,” I don’t know what the fans are doing at that point, and I think the team’s the same way, that they hear that, and I think it just drives them. I mean, I do. My answer to that would be a resounding yes. I don’t think there’s any question around here that what we do has a direct effect on what happens on the field.

JM: Well that’s awesome, and a really great example. One day we’ll get Mark Stoops to come and talk to our band up here at Kentucky.

DP: He’s great, by the way, and, seriously, you know what, last year at the ACC championship, we all knew that he had taken the job at Kentucky, and, he didn’t have to and did, and it earned my respect for forever and the band at that point thought he was the greatest thing in the world, but he came over to the endzone where we were seated after we won, and all he did was just tip his hat to the band. He pointed at the band and tipped his hat, and it’s his last game. I thought that was such a classy move on his part, because, again, he didn’t have to do that, and even better, he thought to do that. I had to, unfortunately, I had to ask coach Fisher to come out and speak to us the first year he did it, which was great, but I thought for coach Stoops, even as defensive coordinator, to come over. In some ways I think that might be an acknowledgment in itself that he acknowledges that that “War Chant” that we play has a huge effect on his defense. I think in some way that him acknowledging when his players were, especially on defense, it drives them, and I think that’s his way of thanking us for pumping up his defense as much as we do. Anyway, for him to come over and just take five seconds and tip his hat before he left for Kentucky and say thanks to the band, I thought that was just an awesome thing. I hope he’s successful over there. Obviously the SEC is a whole other animal, but man I hope he’s successful. That five seconds really sold me on him.

JM: He really has a “Do no wrong” streak going up here since he’s been here.

DP: Well I hope, I know that after the first game a lot of people may have been like, “Man, come on,” but hopefully they give him time. I just thought that was... I was just so impressed with his gesture, because with what we do, a lot of times it’s like bands are a little bit taken for granted, especially by the male teams. The male teams kind of feel like, “This is what you do. You support us.” The women’s teams, a couple of our women’s teams, they go out of their way to say thank you. Our women’s volleyball and basketball teams, they go out of their way, players and coaches, they go out of their way to show the band how much they appreciate the support. And so, for a coach—not to mention one of the football coaches—to come over and tip their hat to the kids and say, “Thanks for everything,” I think that’s a pretty great picture.

**Jonathan Waters, Director of Marching and Athletic Bands, Ohio State University
September 20, 2013**

John McCluskey: Just for the recording, if you would just state your name and your position.

Jon Waters: Jon Waters, I am the Director of Marching and Athletic Bands here at Ohio State.

JM: If it’s possible, and it probably isn’t, could you try to describe the demographics of the audience that you play to inside the stadium?

JW: You know, our demographic is very interesting to study. We’ve done a little bit of research ourselves on that, and found that the median age in Ohio Stadium is about 46 years old. That’s kind of an interesting statistic because there are people here who were here when the first brick of the stadium was laid in 1922, as a child, and then there are people who are here for their first game as a 5-year-old kid or something like that. So, we have a wide spectrum, not only the college students, but the adults, the donors, the gray-hairs, the no-hairs, and everywhere in-between, and so we take into account in our show planning in terms of the kinds of music that we play, the kinds of shows that we do. So, the demographic here, I think, there is a great diversity, although a diversity of age. I would say that the demographic is representative of the state of Ohio. We have people that drive in from rural towns, communities, farmers who have their tractors painted scarlet and grey with a big block going, and we have people who live in the cities in the state. There are 11 million people who live in Ohio, so it’s a fairly large state. A lot of high schools, a lot of culture of high school football here is very big, and high school bands. Put all that together and I think the ingredients here, this is a college football town. Also, in Columbus, Ohio, this is the largest city in the state of Ohio, yet there are no professional, well, I shouldn’t say “no professional.” There is a professional soccer team and a professional hockey team. Generations in the past didn’t have those; it’s just in the last 10-12 years that those teams have come about here in Columbus. But in terms of a professional sports atmosphere, here in Columbus it’s not. It’s very much a college town.

You know, Ohio State being one of the largest universities in the country, the population here is younger. There's kind of a younger vibe in Columbus versus some of the other cities in Ohio. You see that in the demographic in the stadium, and you see that with the fans. I would say, to answer your question, specifically the demographic here, there's a diversity in age, but I think it's a lot of middle-to-upper income people, I think, that attend a college football game, and I say that because we go back-and-forth between Cincinnati and Cleveland every other year for pro games, and I've noticed that the demographic in those stadiums is much different than it is here at Ohio State. There's a different kind of socio-economic status, I think, that I pick up on it, and I don't have any research to show that myself, but I definitely see that in Cleveland and Cincinnati.

JM: In that those are lower classes?

JW: I would say. I would say, yeah. And that's not to be derogatory to anybody who attends those games. It's just a different crowd, I think.

JM: This is going to be a huge question for your school, not for some other one's I've talk to. What music is traditionally associated with your university?

JW: We have lots. We have lots. So, there are songs, and I'll give you a CD before you part campus. There are a whole host of Ohio State school songs. We have two school fight songs, "Buckeye Battle Cry" and "Across the Field." We have a song called "I Want to Go Back to Ohio State." We have a French march that we play that's a little obscure, perhaps, except in Columbus, Ohio called "Le Régiment de Sambre et Meuse," and it's used for the music to script Ohio, we use it for script Ohio. It's a French march. It's Planquette, I don't know, 150 years ago or so, composed this piece, and we just use it here and it works. We have "Hang on Sloopy," which is the official rock song of the state of Ohio. The band, called the McCoy's from Dayton, Ohio, did that in 1965, and the band picked up on it, and incorporated it, and it's become the official state rock song. There's a bell tower on campus in Orton Hall that plays the Westminster Chimes, and the building has been on campus since the beginning, and we emulate the sound of those campus chimes as an introduction to "Carmen Ohio," our Alma Mater, and we play that at every football game too. We have a rich history and tradition of a lot of different school songs, and then outside of that core of school songs, what is so unique about being here is the word Ohio has four letters in it, and musically it's wonderfully divisible in duple meters. The word Buckeyes is a duple, Buck-eyes, two syllable words. "Let's go Bucks," "Let's Go Buckeyes," "O-H-I-O," and then every derivative in between that, and you'll hear in the drum cheers and in the chants, it's beautifully set, actually, because the word Ohio is four letters, and it fits a duple meter very well, and you'll hear, even in the stadium, the sides of the stadium go "O-H-I-O." One said yells, "O," then "H," then "I," then "O," around the stadium. You couldn't do that if it was Michigan: "M-I-C-H-I-G," you know, you couldn't. So we've, I've often thought, and this is why I think your research is interesting, we have such a, maybe by mistake, but certainly well developed series of cheers and chants and things using the word "Ohio," "Buckeyes," "Bucks," "Let's Go Bucks," different things like that that are perfectly musically set for us. I guess by virtue of the name of the state.

JM: Right. I guess it's a whole lot easier than "Florida State Seminoles," and they had an Ohio State guy, Charlie Carter, is that his name?

JW: Yeah, and Manley Whitcomb was the director here. You'll see his picture in the rehearsal hall. He was hired by Florida State, and he took his arranger with him, Charlie Carter, and Manley Whitcomb and Charlie Carter went to Florida State and really built the school of music there and the marching band modeled on the Ohio State.

JM: A lot of my questions last week kept referencing back to here, and I was like, it's nice that I'm following up with you guys. Do you have any conversations with the team itself about what kind of music they would like to band to play?

JW: It's interesting to see, kind of the progression of that, because in 1965 when we played "Hang on Sloopy," that was a Top-40 chart topper. That was right on the kids and the student athletes and the football players, that was right out of their current "playlist," if you will. Over the years, we have done some things, the Pointer Sisters have a song called the "Neutron Dance," and we play that. We played that back in the 70s and 80s, and that's continued today, but in terms of the players, we've got a song that we developed a couple years ago called "Buckeye Swag," which has a hip-hop feel to it. And so, we have tried to maintain a relevance and current status with some of the music that we play so that it's in keeping with what the players might like to listen to. You know, the players have warm-up music that they are stretching to on the field an hour before the game starts, and they don't play, necessarily, that hip-hop during the game, and that's interesting to note too, that during the game there's kind of a different atmosphere. They're catering to the 105,000 fans, and not to the players. During the warm-ups they're playing music for the players, and that's a lot of the hip-hop stuff and that sort of thing. You know, rap music, admittedly, doesn't translate well to a marching band, but if you can find something with a melody, or create something that has a little bit of melody and hip-hop feel, and beating bass line, then you can run with that.

JM: But you don't have direct contact with player? Like, "I want you to write," or, "It would be awesome if you did a version of..."?

JW: Well, over the years we had a player named Mike Nugent that they nicknamed "Ted Nugent," and we played "Cat Scratch Fever." So there have been those few instances where we've kind of played around with that, but no, not wholesale. We don't necessarily take requests from players. We do have a unique thing with our team, and it was Woody Hayes, the coach in the 50s, 60s, and 70s when he was here, who came up with the nickname for us, "The Best Damn Band in the Land," and he's the one who came up with that, and there was a very colloquial relationship, and there still is, between the team and the band, even in this era of big-time collegiate football and athletics. Our band and the team get together every year, and the guys will march Script Ohio with us, and have some fun in that regard, and so that relationship with the team is very strong, and the players know when we're at an away game that we're supporting them 110%, and actually our coach, Urban Meyer, asked me to speak to the team and address the team, and I'm the

first band director here that has ever gotten a chance to address the football team, and I did that as the season was starting. You know, it's been a very unique relationship, and then after every game, and this is something that our coach before Urban Meyer came up with, Jim Tressel, he brings the team down to the band at the close of every game, and we sing the Alma Mater together. Well, the band plays, and the team sings. And that is a unique tradition here. Other schools have done that, but we've been doing that for a while now, and I think it's great, and Tressel, at the time, said, "I want our guys to know that win or lose, everybody's going to get up on Sunday morning and go on with their lives, and that this is just a football game, and that they're playing for a greater good in the university and the Alma Mater, which brings us all together," and so we still maintain that tradition as well.

JM: How do you work with the other, what I'm calling "aural forces" in the stadium, the sound booth, or the video board? Do you work with them and coordinate? Is there a game script?

JW: We do. I think one of the most challenging developments in the face and in the philosophy and the operation of a college marching band as it relates to being in the stadium, and playing in the stands is the interaction between the scoreboard and the band, the canned music and the band. And we are dealing with this industry-wide. We've had conversations with other college band directors, and it's a tough thing, because, in some respects you feel it's in competition with, and, frankly, I think that that has happened here. At some schools to a very negative effect, in terms of the band's relationship with the athletic department, and the students in the band. That's one of the biggest challenges, trying to remain current and interactive enough to be more important than the video board. Last week we were at Cal, and I read some blogs online where the Cal fans were saying, "Isn't it refreshing to have a band that actually plays in the stands, and creates that atmosphere, instead of listening to all the advertising?" And so, I think the conversations will continue for a long time about how you pay the bills with sponsorship dollars and advertisements and all of that, and how you maintain the collegiate atmosphere. I think the marching bands around the country, whether you're here, or at Florida State, or Michigan, or Florida, or a division II or III school, the marching band's—in fact I think at division II or III schools there's less on the marketing and there's more on the band—but those relationships are important, and the band is what brings the flavor to a college game I think, and I'm sure you've heard this from others, that the marching band brings the flavor to a college game. That's why it's not a pro game. That's one of the main differences, and so we have our challenges here, admittedly, with fitting in with the video board and all the advertising and the things that go at timeouts, and my colleagues around the country deal with that, but it's an ongoing conversation, I think, that we have as an industry.

JM: You were speaking about how you are actually playing during the game, and not just the marketing, how do you prepare music according to in-game scenarios? Of course, fight songs follow touchdowns, but are there any other scenarios that you prepare specifically for?

JW: There's kind of offense and defense. Defensive cheers are kind of more bombastic and menacing. Maybe a little bit longer, in terms of their length. We'll play and make as much noise for the opposing offense as possible, up to the snapping of the ball. The offense, when we're in a home-game situation and we are on offense, our team is on offense, especially now in the days of the hurry-up offense and the spread offense, there's not a lot of huddle time. They just call plays from the sideline, and they're off. They line it up, and there's no huddle, and you go. So, you have to play stuff that's quicker: some drum cheers, some kind of up-tempo things, some shorter things that happen here, and that's what we do kind of on offense. So, we have offensive cheers and defensive cheers, and we kind of distinguish between the two.

JM: Do you have any specific, consistent ones? Like, every third down you play x, or anything like that?

JW: A couple. You'll hear at the game; they ring a chime. It's canned, but it's [emulates bell tones]. It's the beginning of "Hells Bells" actually, and that's kind of become a trigger for the fans to get up and yell, and we make a lot of noise. We play "O Fortuna" from *Carmina Burana* as a defensive cheer, or *Night on Bald Mountain* as a defensive cheer, and make some sound that way when it's like a 3rd down situation or a 4th down situation. We'll play the "Jeopardy" theme if something's under review, and kind of have a little tongue-in-cheek humor that way. The other thing that you'll see tomorrow, I just happened to think about it, we have cheer groups that will go in the third quarter throughout the stadium, a little group of trumpets, a little group of trombones. I don't know that there are any other universities that can claim doing that first. We've been doing that for decades here, and during the third quarter the bands, the little bands, kind of roam the stadium and play to different sections. In the stadium, the band, for some people, is far away, and so we try to get the band members close to people, and be a little interactive in that regard too.

JM: Yeah, I've seen some *YouTube* clips of that, actually. Of Ohio State guys wandering around, and some interesting musical selections that accompany those as well. Is there any sort of tension between the popular selections and the traditional ones, in the sense of like, trying to create this environment do your traditional European art music transcriptions have a better effect than maybe some of your, what was it, "Buckeye Swag?"

JW: We have an arrangement of the *1812 Overture*, which I think our fans appreciate. We play *Stars and Stripes Forever*; we'll play some military music tomorrow. I think, listening to the diversity of what we play, it maybe speaks to the diverse musical tastes of the fans, but the fact that the fans are not just kind of keyed into one kind of music, and so they all stand up and clap in rhythm to *Le Régiment* as we're doing Script Ohio, and that's an old French march, as well as they stand up and clap and cheer and sway to Buckeye swag, and they sing along. I am pleasantly surprised that people don't just like hip-hop backbeat stuff. We try to play a variety of things.

JM: Could you then describe, if at all possible, the environment that you are trying to create with these, these new tunes, these old tunes? Is there a way to describe it?

JW: Just “interaction with the fans.” We have a department here, a subset of the athletic department, which is called “Fan Experience,” and it is their goal to stimulate the senses of every fan that comes to a game, but even before they reach the stadium. They think about what promotions they’re going to run, they think about, if there’s a giveaway, so like, t-shirt toss things. So that’s kind of all scripted, and it’s done under the guise of game atmosphere and fan experience, but the bottom line is advertising. That’s the bottom line of things, but your original question was? I’ve veered off your question here.

JM: Can describe the environment? What is your goal?

JW: Our goal is to create atmosphere. In general terms, it is to create atmosphere, and to have interactive fans. Not just have people sitting on their hands. It’s easier to do with students than it is with older, well-seasoned alums in the stadium, but it’s to create environment: energy, environment, cheering, all of those things. But there’s not one thing that we try to generate necessarily, it’s kind of a whole host of things.

JM: The Buckeye experience, right?

JW: Yes, yes.

JM: Alright, last question, waxing philosophic: can music directly affect the action that actually happens in football?

JW: You know, I think about that a lot. After a win, people are congratulating us on the victory, and I think in some respects, I do think that the band gives some motivation to the team. Our coach said to me that one of his greatest memories, Urban was telling me, with his father before, his father recently passed away. He was going through some old photos and found a photo of he and his dad when Urban was a grad assistant here under coach Earl Bruce, and the team was not supposed to win against Michigan that year, they were big underdogs, and they were at Michigan stadium. The team was down, and he showed me a photo of he and his dad holding up the number four, and that was to signal the band to play “Hang on Sloopy” to go into the fourth quarter of the game, and the band started playing. He said that it energized the team, and they won that game.

JM: And that’s the away game?

JW: The away game. And Woody Hayes, our great coach, famous coach here, was famous for saying that the band was worth three points at home and seven points on the road. I think there is that correlation, whether we actually make them play better, I don’t know, but I think, certainly, the sound and the activity and the motivation around the players and the crowd and the engagement does make the players rise to a certain level of heightened awareness, and kind of, outside of one’s self. But, do I have direct evidence that the band helps the team? No. It definitely helps the fans. The best part of my job on a

Saturday is being able to be someone who helps to pass down a tradition. This is like a church service, here. You get into the cathedral, early before the entrance hymn, and then the marching band comes down the ramp and onto the field, and that's the procession and that's the entrance, and then they see Script Ohio, and they see, it's following a formatted religious service, and people know what to do. In a Catholic church, people know all the motions, and this and that, to make, and here they do that too, and at college football they do that too. But the best part of my job on Saturday is to take a moment and glance at a father teaching his young son, you know, "O-H-I-O," and there is the "i-dotter," and that's the drum major, and he's going to touch his head to the thing, and to pass on those traditions, it's special. It's such a piece of Americana, such a piece of the color and pageantry that the band brings to a football game, whether it's here or in Florida or in California, or wherever. It brings that color and pageantry to a unique American art form, pastime. Urban Meyer told me, he said, "You know what? We're in the same business, you and I. We're in people-building, and educating student, and we're also in the entertainment business," and it's very true.

**"Richard," West Virginia University³¹¹
September 27, 2013**

John McCluskey: So, we've come over here [the stadium control box], and what is it that you do one day before games?

Richard: Well, our shows are scripted out, and we kind of put everything in order so that it's quick and easy to get to on gameday. I can show you our script. I can give you our script.

JM: I'll take it if you're giving it away.

R: Music is not scripted out. [Hands me a copy of the script] That's our script and our grid, and basically what it is, PA announcer sits there, and his spotter sits next to him. Sean Mariner will sit here, push all the buttons.

JM: The buttons that do? Change what's on the board? Videos?

R: It's video. I mean, we've got mixer stuff here, and I sit here and dictate what he plays, dictate the audio.

JM: So, you're the producer?

R: Yeah

³¹¹ Due to the sensitive nature of the content in Chapter Six and this informant's prominent position within that chapter, this informant has been given the alias, "Richard."

JM: What is your official staff position?

R: Senior Producer/Director with the Mountaineer Sports Network... My music gets laid out in the first/second game for most of the year.

JM: Your music gets laid out? Your music as in what goes into the stadium, or what goes into the broadcast.

R: Stadium. This is complete stadium-vision. In-house stadium video and audio.

JM: I see you've got a label here [on music spreadsheet], "Bring on the Defense, Drama, Party Time."

R: Yeah, let me start from the beginning. When the gates open, during pregame, the band isn't in the stadium. They don't enter the pregame until after warm-ups are over. So, what we do, is we come up with a mix. And, if you'll pull up the grid, the grid is the best way to attack the show, and that's about midway through. You kind of have to see it.

JM: Thanks.

R: Keep going until you see like a spreadsheet. So, pregame, playlist, gates open, playlist, click, and then audio's music. So we try to tend, for the first 30 minutes of the game, use popular-but-serious music. So, right now it's BT, Macklemore, "Radioactive," and in-between each song is a commercial break, which comes from over there [indicates video controller].

JM: Commercial, as in, again, in-the-stadium commercial, not like you are playing music while there is a TV commercial.

R: Yeah, break one "Mountain Illustrated," football social media still with a PA read that goes with it. [Speaks in announcer voice] "Hey Mountaineer fans, pick up a copy of today's Mountain Illustrated. On the cover is whoever it is." Stuff like that.

JM: And "click" [on the script] means that it is canned?

R: Click Effects is the machine that plays back video. Music comes from 360 Music. So, when the gates open, I would probably play "Wake Me Up," and we'll go to a break, then we'll go to a set, and then music, live. So, activity is music. The live shot is the playlist, what we call our "Z" playlist. It's just a slideshow in game. Just anything and everything that we need. A slideshow for like, you know how you sit in a movie theater, and they have slideshows for like, crap, sponsors, and stuff like that. With us, it's sports calendar stuff, and it's "shop here," but we just put music underneath it while the players are warming up. That takes about three or four songs. About half-an-hour into the gates opening, we get a little bit more intense with the music because quarterbacks and running backs are out on the field warming up.

JM: Who's out on the field before that?

R: Just kickers and specialists. And fans coming in. For 30 minutes, like I said, it's only three songs, we do web-features that are three to five minutes long. One with Dana Holgerson [football coach], one's a player feature, and one's what we call the "Sports Buzz," which is sports going on on-campus that aren't football. And there are featurettes that we run on the board for fans to watch while they're coming in. So, the first 30 minutes is real unsettled, real laid-back. Once running back, quarterback is out on the field, then we want to get a little bit heavier with the music. So, a little bit more, and the phrase we use, the best one to use is—without using racism, obviously—is to get a little bit ghetto with it. Then the full team comes out. Once the full team comes out, I'm mean, we're into full ghetto, hardcore, PG-rated.

JM: Do you use a lot of instrumental tracks to kind of compensate?

R: No. So we do that until the teams exit the field for pregame. Once we exit pregame, it's about five minutes to fill with music and commercials and something that kind of gets people a little bit more intense. Fans are in the stadium. They're ready for football to start. We try to do a couple of things to get... This is Fatboy Slim's "Right Here, Right Now." It's a remix of it. It's just to kind of say that we're ready to go, kind of song. People are excited for the game to start.

JM: So you literally have every song you are going to play a button push away?

R: Right. One button push, or a certain button push. It's not, "oh, I'll get to this chart here in a second." Because I've only got 50 buttons on this page, I could go to a second, two-pages, but it's easier for me to hit the find button and the code than it is for me to hit "back, select, to page one." So then the band does their pregame show, and the band pregame show is one of the best you're going to see in the country. It's very traditional. It doesn't change over the years. It's very emotional. Fans get into it. Once the band forms the state of West Virginia, you're going to see the crowd here erupt, as many people as we have here tomorrow, I don't know. Honestly, you're coming to a game at Mountaineer Field that is, I'm going to spell it out for you, the team's not good, and when the team's not good, people don't show up. And people will show up for night games. They love night games. The atmosphere at night games can't be touched, but tomorrow's a noon kickoff against the number nine team in the country, and we have looked bad against Maryland. So, morale is down. So, you're not going to see the student section show up very much tomorrow, and the weather is perfect. We're kind of predicting the lowest—and it's a "Gold Rush," we're encouraging every fan to wear gold t-shirts.

JM: I brought one.

R: Good. Perfect. Lovely. You're looking at the kind of game, in terms of atmosphere-wise, it's going to be a struggle for us tomorrow, because it doesn't matter what we play, winning is what gets the crowd up. Winning is what gets the crowd, so it doesn't matter what we play. The team has to go win.

JM: It doesn't matter at all?

R: Well it does. What I'm saying is, certain songs work at certain songs, because of certain plays. You know what I mean? But, I mean, if it's 28-0, Oklahoma State in the second quarter, like it was against Kansas State last year, it's not going to matter what we play. We can play all the motivational stuff in the world that we want; the fans aren't going to cheer. They're pissed. Team's down 28-0 at home. And we know that going in, and we try to find songs that get the crowd up, but let me get back into my progression and my order. So, after being pregame, with five minutes on the clock, six minutes on the clock, we'll hit that intro video. Two songs play in the entrance video. One is a traditional movie trailer-type song, part two of the song is "Seven Nation Army," and you're doing research, you've probably heard that song.

JM: Everybody is playing "Seven Nation Army."

R: Our fans play it. Our fans love it. They react to it. We play it. We go with the things that our fans react to.

JM: Not knocking it.

R: No, no. It's the remix version of it, it's not the White Stripes version, and we get the crowd loud. We also then at the end, and we starting incorporating it a couple years ago, a countdown. I noticed that a lot of teams don't count down to their team running onto the field, and we're like, well you're always kind of coordinating with the mascot. When do you fire the musket and stuff like that? And I thought, "You know what? Why don't we just put like a countdown in, and that way you'll know at one, fire the damn musket." Thinking, okay, that's fine. It was Bill Stewart's first game. We had just come off the Fiesta Bowl win, and it was Bill Stewart's first game, and I put in there a "Countdown to a New Era," and, for whatever reason, I had seventeen seconds left on the song. So, I started it at seventeen. Everybody, "Why did you start it at seventeen?" Well, I had seventeen seconds left on the song, so I started it. So, we cut it down to ten, and the stadium will count it down, it's awesome. You know, "Ten, nine," the musket will fire, the team will run on, the band will play the fight song, and it's all good to go. We play Zombie Nation on kickoff, and we're under way. So once the game starts, we have to do four breaks.

JM: Four breaks total in the game?

R: Four breaks per the quarter.

JM: Per the quarter.

R: Yep, they're taking four commercial breaks during the quarter. And that, you know, that's... Fox is normally the one that does that, but tomorrow it's ESPN, so, I don't

know. ESPN usually takes three breaks at three-and-a-half minutes; Fox takes breaks at two minutes. So, meh.

JM: And do you fill those breaks?

R: Yes.

JM: Does the band fill those breaks?

R: No. Well, we do our announcements, or whatever we have to do. Once that's over, the band plays to fill out the break, and we'll either get a live shot in the stadium, or we'll run a slide show, or we'll just go to what we call "filler," which is just like the logo and stuff.

JM: Is someone in here communicating directly with the band.

R: Me.

JM: And do you just have a headset, and you've got like a drum major or the band director on headset?

R: Band director, with Jay Drury.

JM: I'll find him yet.

R: I'll get him to you, it's fine. Jay's a great guy.

JM: I've heard really good things about him.

R: This time of year, it's tough to really get him.

JM: He's not the first band director to elude me.

R: Jay's one of the best band directors you'll ever work with. Some band directors are just assholes and pricks, and guys come in and they want to play on top of all our stuff, and every time they do that, I turn the volume up, because you're not going to drown me out. The Auburn band director was the worst, when Auburn came here a few years ago. He was like, "Well, we're from the SEC, and we play when we want." Okay. So, anytime he started to play, I'd blast him out, and he was getting pissed. I'm like, "Hey, I tried to work it out with you," but it's fine. Now, sometimes the band will play. Sometimes, if we are winning and things are happy, we'll play some festive songs. I've got my festive row here: "Thank God I'm a Country Boy" is very popular here, "Jump Around" is very popular here, "Shout."

JM: As in, "let it all out," or as in, "lift your hands up and..."

R: "You know you make me wanna." Every wedding in the world.

JM: You have these rows [on the music control board] labeled some way.

R: This is pre-team and offense. This is ghetto row. This is kind of miscellaneous stuff. This is bring-defense-on. This is party time. When we're under review, I play, the band plays "Jeopardy," and if they still haven't made a decision I fill it with this [plays theme from "Mission Impossible"], Zombie Nation, and then "Man Trip Song." Now the "Man Trip Song," the team... [plays "Goin' Down" by Ace Hood featuring Meek Mill] Do you know what the "Mountaineer Man Trip" is?

JM: No.

R: Okay, the Mountaineer Man Trip. The team arrives here at the stadium, it's a noon kickoff, so they'll get here at 9:45ish. Buses will pull up. See that white building, the last one that's out there; the trees at the corner there? Buses will pull up there. Team walks down that sidewalk.

JM: Okay. The one that's lined with Port-a-potties?

R: Yep, exactly. Van leads them in. Fans line that road. They high-five everybody. They come in. There's an entrance to the bottom right there. There's a lump of coal outside of the stadium. They all touch the coal, and they come in, not on those steps there, because those steps don't lead down to the field. They'll come down section 108. Walk into the stadium and come down section 108 and down to the field. As soon as I see the players step into the field, I play this song [plays Ace Hood – "Goin Down"]. Get the graphics rolling. We do live shots to kind of get them hyped. It's more to impress the recruits than anything. Everything we do is about recruiting. Everything. Everything we try to do is for recruiting, in all sports. If a coach says, 'Please don't do that,' you know, you debate with him, and okay, Coach doesn't think it is going to help us get recruits, then we won't do it. That's why we play—because our fans... You know, you're from Kentucky—I'm assuming—born and raised?

JM: Well, I'm from Tennessee really, but the Appalachian side of Tennessee.

R: So you know that this song is not going to be really good with the fan base, and the kind of stuff that we have to play when the full team is on the field. So, we try to make sure that recruits are on the field, recruits want to hear their music, and we're trying to impress 17-year-old kids at that point. [plays Yo Gotti's "Act Right"]. We're not trying to impress fans. We're not trying to make fans happy or sad. If fans don't like it, they can leave. We're trying to impress recruits during warm-ups. So, we play recruiting music. I could care less about this music. I listen to some of it. I don't really care. I like all music. So, recruiting. Music plays a huge role in the recruiting game. If you go to a stadium, and you're a 17-year-old kid, and they're playing Robin Thicke and Britney Spears and shit like that, why would you go there? When I come here, and I know that warm-up/pregame I'm going to get hyped, because I'm hearing Jeezy, and I'm hearing, you know, Rick Ross, and Ace Hood, all those things. It makes a difference, it really does.

JM: Do you have a lot of coordination with the coaches about what gets played actually?

R: Yes and no. I don't work directly with coaches; I work directly with the video coordinator, because Dana Holgerson, during practice, plays music during certain periods. He wants music during practice. So, I work with... the video coordinator, and say, "What songs are they listening to during practice? What songs do they like? What do they want to hear pregame?" And, usually, you talk to seniors about what they like to hear, what they don't like to hear, stuff like that. So, when it comes time for "Ghetto Time," there's about five or six songs. We get all our commercial breaks out of the way so that when our full team is on the field, it's nothing but music to get them hyped for the game. It's a big deal. It's a big deal. Music is a big deal.

JM: When you shift over to the actual, like, during the game, do you angle away from hip-hop more, and tailor more towards your audience?

R: Yes, because now it's not about getting the players hyped. It's the fans that are going to get the players loud at this point. It's the fans that are going to get loud, and you want to play stuff that the fans are going to get loud to. A loud crowd energizes a football player. A song that our fans hate that might get our players going? Yeah, that fine and that's good. Sometimes I will. You know what I mean? It depends on the moment, stuff like that. It's all about the moment, what you're doing. Sometimes I will, and I have a few songs that I will play, but for the most part it's more band-oriented. Like, if we score a touchdown, and we're up 7-0, and it's the first touchdown of the game. The band plays the fight song at the end of the extra point. We show replays. If it's in the first or second quarter and there's a sponsor in that break, you've got to do that; you can't really deviate from that. But, if it's the fourth quarter, it's a close game, and we've taken the lead, we'll play music throughout the actual broadcast timeout. "Seven Nation Army," "Jump Around," are big. We'll play movie clips sometimes.

JM: Like what?

R: I have a hodgepodge. I have the *Cheers* clip where they're doing "We Will Rock You." The John Belushi clip, "Over? Nothing is ever over." I mean, there's a couple of different movie clips that we'll play, and we've kind of gotten away from that because they've run their course. Some clips will always work, and we'll always play. During kickoff, the very first kickoff for the game, we play Mr. T, in *Rocky 3*, where he says, "Prediction? Yes, Prediction. Pain." We didn't play it last game, because we were running a little over budget. It's not a big deal. But, you know, it's... [begins playing "Seven Nation Army"] I'll only play this for 15-20 seconds, until it dies down. And once it dies down, we're going with something else, or I'll tell Jay Drury to play.

JM: You said earlier, there's not any tension between you and Jay about who plays when and what?

R: No, never ever. I always tell Jay to play. To be honest with you, I don't play Jay to death. I don't play the band to death, but we alternate. He knows that a lot of people want

to hear canned music, and I know that a lot of people come to hear the band, and they're called "The Pride of West Virginia" for a reason. So, I always have him play to bring the offense on; play something to bring the offense on. I always have him play on second down. On third down here at Mountaineer field, you're always going to hear this on third down [plays intro to "Hells Bells"], just to get people loud, let them know that it's third down, and to get people revved up, and get the crowd loud. Bells are kind of a thing where you can play the bells and the band can play too. It's not two different kinds of music going on at the same time. This is just a sound. We alternate bringing the defense on. Sometimes I'll play a video with a music clip in it; sometimes he'll play a song to play the defense on, but we usually alternate that stuff.

JM: Has Jay done a lot to modernize his repertoire, or do they mostly play traditional?

R: Both.

JM: So a lot of pop arrangements, rock arrangements?

R: Yeah, they're playing a Macklemore song these days. They learned "Thrift Shop" for this year. And then, he'll play, there's a lot of songs that he plays a lot. At the end of the third quarter they always play "Hey Baby" [sings some of the melody], while the t-shirt toss is going on.

JM: I'm going to get one of those tomorrow. The t-shirts.

R: "Country Roads" is never played in this stadium unless we win. The band plays it pregame. That's different. I don't play "Country Roads" unless we win. You know what I mean?

JM: Is that like the Alma Mater singing at the end of the game at a lot of schools? Where everybody is going to stick around and hang out, and sing "Country Roads" together?

R: And, unfortunately, you're coming to a game where we're likely not going to win. Game's over, team exits, we don't play "Country Roads." It's one of those. Rich Rodriguez started that tradition, and he started that with the knowledge that, "If we win, I want to play 'Country Roads' at the end of the game." Okay. So then we started playing "Country Roads" in the Coliseum [basketball arena] after events, win or lose. So, there's a small debate going on: should we play it win or lose at football, or should we always play it. I said, "When Rich Rod started it, and I doing football, I was told to only play it after a victory." And that's what I'm doing. I'm not going to deviate from that. The Coliseum, I don't control the music at the Coliseum. I just control the video board. They have somebody that does that, and that person disagrees. They think we should play it win or lose. I think singing "Country Roads" should be a reward for a victory, and if we lose, you shouldn't be celebrating and saying, "Oh, what the heck, let's just sing 'Country Roads.'" Dang it, you lost. That's just my personal opinion.

JM: Is there anything else you do to close out the environment at the end of the game besides “Country Roads?”

R: If we win, I’ll play “Celebration” by Kool and the Gang, and that only plays, because the band plays the fans out of the stadium. They have a postgame show, where they there stand there and play as soon as they’re [done] playing. After “Country Roads,” while they’re getting set—they line up on the goal line like everybody else, and sing “Country Roads.” Lean back-and-forth, that’s what they do. The football team comes down to the senior student section, which is section 121. The student section is 110 and 109, and then 2/3’s of the upper deck. You see all those blue seats that are set out up in section 204 over there? Well where there isn’t seats, that’s all students.

JM: That’s a ton of student section.

R: That’s too much, in my opinion. It’s too much. At night games, and the first game of the year it will be full, but for noon kickoffs, it’s very rarely full.

JM: And you don’t charge for student tickets, right?

R: Yes and no.

JM: They pay an athletics fee?

R: They pay a fee. They think they’re free, but nothing’s free. But no, you can go get a student ticket at no charge. So, the team will line up and face the seniors, and sing “Country Roads,” and Dana started that. They used to just play “Country Roads,” and players would do what they wanted to do. Dana said, let’s huddle up and walk near our student section and sing “Country Roads,” and we put the lyrics on the fascias [video boards] for “Country Roads.” We put the lyrics for the Alma Mater, we put the lyrics for the National Anthem, and the Fight Song during pregame go up on the fascia boards. We just started doing the Fight Song this year.

JM: On the boards?

R: On the fascia boards. Side boards.

JM: Is that what they call those? I always called them ribbon boards.

R: That works too. I mean, it’s six in one, a half-dozen in the other.

JM: Fascia?

R: Fascia boards, ribbon boards, it doesn’t matter. Both definitions work. But, no, we’ll put lyrics there. Okay, so if I run out of stuff, I’ve got different... [Indicates options on repertoire list] “Bring on the Defense, Drama, Party Time Stuff, Miscellaneous Stuff.”

JM: What's the difference between "Drama" and "Bring on the Defense?"

R: Drama means that we just gave up a touchdown, and we're losing, and things are bad, and not happy. "Bring on the Defense" is something that's going to get the crowd loud.

JM: I've got you. So that's why you've got "Rocky" coming from behind?

R: Right.

JM: "Party Time," "Miscellaneous," "Ghetto." Do you have anything for when the game is really out of hand against you? Do you do anything like that?

R: Yeah, we shut up. It hasn't happened very often.

JM: Yeah, I know. You're not Kentucky. I'm from Kentucky.

R: It happened last year against Kansas State, and I didn't know what to do because I've never—and I've been doing this since 2005 was my first season, so this is nine years now. So, this is my ninth season doing this, and it doesn't matter how many games you see, how many games you think you're prepared for, we still will come up with, "Hey, that's never happened to us before." We got blown... It was 21-0, Tavon [Austin] ran back a touchdown to make it 21-7, and then just Kansas State ran up the table on us the last two, and we didn't know what to do. Should we stop playing "Hells Bells" on third down? You know? I wouldn't, you know? It doesn't matter what the score is, you're here to play "Hells Bells" on third down. We're here to hit the train whistle if we score a touchdown. We're here to hit the air raid siren if we get a touchdown pass of over 40 yards.

JM: Air raid siren on touchdown passes of over 40 yards?

R: [Plays siren] That's coming from in-house speakers, not out of those [stadium speakers].

JM: That's a very specific scenario.

R: We started it last year, because after we scored 70 on Clemson in the Orange Bowl, and Geno [Smith] and Tavon [Austin] and Stedman [Bailey] were all coming back, they were like "We're going to throw a lot of bombs." So, should we do an air raid siren? And there was discussion, and we said, "You know, let's do it. Absolutely."

JM: Are there any other really specific things that you have, like... So there's passes of over 40 yards that go for a touchdown. What about like, I don't know, sacks?

R: No, because there's not time. In today's college game, a lot of teams are running a no-huddle spread offense, and there isn't really time for that. The band will play. They'll play chaos and stuff, and that's fine. We don't always have to be playing [unintelligible].

We've kind of dialed it back over the years. I want to say this: there's people that come that want to hear the band, there's people that come that want to hear canned music, and you get complaints. "Well, we're not hearing the band enough," so we quit playing a lot more canned music, the band plays more, and then you get complaints, "Well, we really needed something from the video board to get the crowd up."

JM: So, does the sequence go: touchdown, train [whistle], extra point, Fight Song?

R: No, the band plays the fight song as soon as we score, and they'll play until the extra point lines up. Extra point is kicked, and then they play it again. But, they do pushups, the cheerleaders. They'll [the band] count down the pushups for every point we have on the board. So when hung 70 on Baylor, hung 70 on Clemson last year, and 69 on Marshall, the two cheerleaders and the mascot, they're putting out 200-300 pushups. And the band will do it, you see the mascot and the cheerleaders, and the band will start [imitates repeated note band plays during pushups], counting down.

JM: This has been a little bit more an informal interview, but I think I've got everything that I usually ask everybody else just about how you program things, what kind of tunes you pick and why you pick them. Situationally is what I'm really interested in, and you rocked a lot of those examples out, and that's why I really want a copy of your chart here [repertoire list], how you've got these very specific situational tunes, even when your board fails you. I guess "fails" is probably too strong a word."

R: No, "fails" happens a lot. I'll be 41 next week. The guy that sits there [to his right] is 27, 28. Sean Mariner, whose desk I pointed out to you, and he's more in touch, obviously. He's not Generation X, he's not a Millennial, I don't know what to do with him. He knows music, and he can relate with athletes and stuff like that, and it's good to have people that age, that I can look at and say, "Is this a good song, is this not a good song," and he'll go "Uh... you know." Will this work? Won't work? And here in about 20 years and I'm gone and he's my age, hopefully he'll have someone who's 20-something years old.

[Off the record discussion]

R: At least once every year, sometimes twice a year, we get a fan, "Hey, I created this song, I want you to play it on the video board." And you do it one time, you're going to inspire a thousand people.

JM: More than that, probably.

R: In '04-'05, there's a local guy who did a song, a guy named 66-240, real good friends with Bubba Sparks actually. Was on tour with him, was the opening act for him, lives in Morgantown, wrote a song called "The Gold and the Blue," and I thought it was good. A local radio station, the Marconi award-winning radio station here in Morgantown—has won multiple Marconi's, it's a fantastic pop station—they were playing it. It was that good, and you're like, "Okay, if they're playing it, it's getting good feedback, we'll play

it, did a video to it,” all this stuff. So, then the next year comes along, and he wrote another one, and this one’s kind of worn it’s course, and he’s like “That’s fine, I understand. I’m still going to do it,” but now you’ve got two or three people around the state contacting you, “Hey, I wrote this song.” And that all went bad. Not good. They’re not good songs, you know? It’s tough. It’s really hard to write a song about something you’re passionate about, and get people to share that passion. One was a football manager, who is now the local sports anchor. He wrote one of the songs, he went to the head coach, and the head coach said, “Yeah, play it.” The head coach was Rich Rodriguez, and he didn’t care. He said, “My manager wrote a song. You should play it.” And, if the coach says play a song, you’ve got to play it. Then there was a kid in the middle part of the state called “Three Up, Two Up,” Three for “W,” two for “V.” First you throw the three up, then you throw the two up. Horrible rap song, white kid from the central part of the state, had his agent, who was his roommate here or whatever, contact me, email me, and all three times, I’ve got it on file, “Thank you. We’ll consider playing it in the future.” Which is a nice way of saying, “I’m never going to play your song.” The kid showed up at my desk where I was sitting. Walked in the door, and was like, “Why aren’t you playing my song?” Get out of here. That kind of stuff. There’s a country group, locally, that’s semi starting to take off, and they begged the marketing department to play their song. Not bad. It’s not a bad song.

JM: Another song about the university?

R: Yeah, it’s called “Let’s go Mountaineers,” and it’s the Davidson Brothers. It’s not bad. You know, if you’re into country, and that’s fine, I don’t play much country in this stadium, hardly ever, even if the players aren’t on the field.

JM: Except for “Country Roads?”

R: Is that a country song? I mean that’s a good question you might want to ask people. I don’t know. Probably. Is John Denver a country artist? I don’t know. I’ve never really explored it. I grew up in Western Pennsylvania. I moved here in 1997 to work as production assistant for the university’s television department. I was a freelancer for the athletic department. The video board came in in ’01, I was doing replays, and then in ’05 I got the job as a freelance producer to produce gameday video board, and then in ’07 I officially switched to the athletic department. The video board at the Coliseum, where they have been doing music and all that stuff, the video board at the Coliseum’s first year was, well, Fall of ’07, Spring of ’08, so the ’08 season was the first year for the video board at the WVU Coliseum, so I’ve been there ever since. We don’t have video boards in soccer or baseball, though we’re building a new baseball stadium. Music plays a big role in baseball too.

JM: Are you putting an organ in the baseball stadium?

R: It’s not up to me, but people don’t put organs in. They put in pre-recorded organ sounds. That way all the notes are correct.

JM: Sometimes they put in synthesizers.

R: Anyway, that's another part of college football music, is that fans write songs, though they're hardly ever played. I have yet to go to a, well, I think Louisville is the only place. In Louisville, the year they won the Orange Bowl, they had a song by a group called Code Red, and it was bad. That was back when we were playing "Gold and Blue," the rap song. Louisville had their song. Some people do songs.

JM: That was back in Petrino days [at Louisville]

R: That was probably our best team, and we lost Petrino on Thursday night in Louisville, because we gave up a fumble return for a touchdown, and we gave up a punt return for a touchdown, otherwise we outscored them. And they had [Brian] Brohm, and Harry Douglas, and Mario Urrutia, and that was our best team. Our '06 team was probably our best team, and we had that stupid loss to them, and a loss to South Florida too that year I think.

**Christopher Nichter, Assistant Director of Athletic Bands, West Virginia University
September 28, 2013**

John McCluskey: If you would just, for the recording, say your name and your position at this university?

Christopher Nichter: Christopher Nichter and, at WVU, I serve as the Assistant Director of Athletic Bands, as well as the Assistant to the Directors of University Bands. So, I'm involved with all of the ensembles, but primarily those that perform with the athletic events.

JM: What different sports are you involved in? Is it just football? Football and basketball? Volleyball?

CN: Historically, football and men and women's basketball. Lately, partially because of the move to the Big 12 conference, there's been an increased emphasis on volleyball and some of the other Olympic sports as well, but we're gradually easing into those. The program is still very much football-centric with also a basketball emphasis.

JM: Just from your own experience, and you can speak about this in as general terms as you'd like, would you describe the demographics of the live audience that you play to? Age-wise, anything like that?

CN: Extraordinarily diverse, from season ticket holders that are residents of the state that go back generations, to a student population that represents many different parts of this region and world, for that matter. It's really as diverse as humanity gets. For the most part, I would say our typical audience, particularly at a football game, would be the

student section with its diversity, and then a lot of dyed in the wood WVU fans that have been going to games for a long time.

JM: Do you have a lot of communication with the people up in the media booth in terms of actually negotiating how time for playing is divvied up? Is there a script that you go by? Is there somebody on a headset that's communicating with the booth? Who exactly decides when the band gets to play, and when the booth get's to play? Is there a set rule for that for you guys?

CN: In game, there is a script. There is communication with the booth via a headset. In terms of determination of what happens when, generally that would be made by [Richard], who serves as the game producer. He coordinates a lot of the different elements, but we get a good amount of time to play. He's very good at keeping us a part of his planning, and usually by default we would get time to play at just about every timeout, sometimes longer than others. In terms of pregame preparations—I would be talking about during script development—we don't really have much interaction at that point, but because there has been consistency of Chris's involvement, and our time with the bands, I would say it's been the same for a number of years now, where we've operating with the same understanding. If and when we have a visiting band, additional time would not be portioned off. That would then be deducted from the allotment provided to the WVU band, and we usually share that with anybody else in the stadium.

JM: This is a question I don't usually ask, but just because you brought it up, with visiting bands, do you try to have the "band honor code" where you don't play at the same time, or is that a little bit more of a free-for-all?

CN: You know, that can be hard to do, particularly, again, with our move to a new conference. When a school sends a pep band, very often there is an expectation that they play after every down, possibly. That's their tradition. That's what their fans expect, and if we were to not play over each other, there would practically be no time for either of us to play because each group is trying to do their thing. So, we've not really faced a situation where there's been a, "Please don't play over us." It's more of a, "Hey we know that this is probably going to happen, and we just don't want to step on each other's toes." So, I wouldn't say it's a free-for-all, but it's more of an understanding just between each of us that there is expectation on each side of what the fans would expect on the in-game atmosphere, and we just respect that we each have to do what we have to do as a part of our regular operations.

JM: What tunes are traditionally associated with West Virginia?

CN: If you were to ask the average fan, they might not be able to name some of the titles, but it would definitely be two of the school's fight songs, John Denver's "Country Roads" is kind of the unofficial state song or anthem. There's also been an arrangement of "Simple Gifts" from Copland's *Appalachian Spring* that we've done since the 1970s as a part of our pregame show that most fans would just associate with the drill as the "Circle Song." It's something that they're used to there. Those would probably be the

ones that, if we were to not do, people would come at us with pitchforks and torches. Besides those, in-game there are things like promotions, when it would be time to do a t-shirt toss at the crowd, we've, I say "historically," played, for the better part of a decade played "Hey Baby," something that people can sing along with and wave their arms to. Those would definitely be in a category secondary to the ones that I mentioned first.

JM: Chris mentioned something about that, but that's the third quarter break that you usually play "Hey Baby?"

CN: Yeah, and that's usually been when they scheduled the t-shirt toss, and that just kind of works that way.

JM: Are there any specific in-game scenarios--aside from the obvious ones, like touchdowns equal fight songs—that you guys prepare selections for, and what would they be?

CN: Some of these have happened just because each year we'll try to put a new defensive ditty into the rotation of our little "shorts" that we use—everybody calls them something different—those fifteen second little bursts of sound that you use to fill time. We'll sometimes throw something new in there, and Chris will hear it, or the fans will respond and we'll go, "Oh, clearly that one was a winner," and we'll try to find a way to put that in the game in way that it becomes a little more meaningful, and expected. So, for example, the last two years now, whenever the defense takes the field, we've played a little clip of *Bald Mountain*: Mussorgsky little thing that kind of serves that. Back over a decade ago we had a different coach, there was a request from him directly to play the theme from *Jaws*, and we were on fourth down, and the team was about to kick because they were calling the punt return team the "Sharks." So, we would play *Jaws* for them, and that's kind of stuck around. There have been some elements where it was pre-planned, like a coaching request to play this tune at this moment, or there's also been a situation we just played something and Chris will go, "Oh my goodness, where has that been all my life?" And then we kind of figure out, well, where we can put that in a place where, okay, let's try to do that in a way that not only is just a sound clip, but rather a regular-recurring sound clip. He then plans on us doing, we work into the fabric of the gameday operations.

JM: Chris mentioned one that was particularly interesting for me, that he does, and that's the air raid sirens on touchdown passes of more than 40 yards. That is a hyper-specific scenario to prepare a musical selection for. Is there anything that you play on sacks or big defensive stops?

CN: If it was a really big defensive moment, usually it's going to be a little clip of the opening of "O Fortuna" from *Carmina Burana*. That's one that tends to be a big powerful moment that gets people pumped up. Other than that, we've probably got a dozen or more of those things that we just more or less rotate through, depending on what we think the overall mood of the crowd is, and, to be honest, what have we played a lot of that we're tired of, what do we want to throw in there that's a little bit different? And we just

kind of cycle through based on our feeling of the game atmosphere and also to keep the band engaged so they're not playing the same thing over and over again.

JM: Is there anything on first downs? When the offense scores a first down is there any little short ditty that you play?

CN: There used to be. Again, going back a couple coaches ago, there was a request that the band not play when the team was on offense, because they were moving towards a no-huddle hurry-up style of play. So, previously we played what we simply referred to as "Four Chords," which is four really powerful chords that basically lead into a cheer of sorts that the crowd, in some way, shape, or form, associate with a first down. Well, now that, as of ten or more years ago when we had this change to the "band doesn't play on offense" scenario, the crowd sort of, by virtue of the student section, began doing a cheer on first downs, so that when the PA announcer will say, "First down West Virginia," the crowd does this thing, claps their hands, and shows the direction of wherever the team's headed. So, that kind of took the place of the band's musical contribution, and the band is part of that cheer now anyway. It's kind of a whole stadium endeavor. It's one of those things that a couple people do, more people catch on, and over the course of a couple seasons, eventually the whole stadium's doing it.

JM: Those are my favorite types of things, actually.

CN: Yeah, organic traditions, rather than something where somebody says, "We're starting a new tradition this year," which those things rarely work out.

JM: Do you have any communication with the actual players about what kind of music they want the band to play?

CN: If that's ever happened, it's not to my knowledge, and if it would have happened, it probably went through the coaching staff via sports marketing to us, but usually their requests are something that Chris will just do through the click system or whatever, and very often the things that the team would potentially request don't have enough melodic material to it or something that would lend itself well to a band performance of it. Of course, we could play something on drums that emulates the beat of a song or something, but it's not the same. So, although we do our best to try to accommodate whatever requests we get in order to stay relevant and stay current, there are limitations as to what marching band can effectively do in fifteen seconds or whatever. So, there is a bit of a give and a take that we have to, and are very flexible with, because we have a pretty good report with our folks here, so the open communication helps, and we just work out what works best, done by whom, and when.

JM: Do you have a lot of popular songs that you're working into your marching band repertoire, the stands music repertoire?

CN: We do, based on what we can get a hold of that we feel comfortable doing, that's going to make the band sound good. That's always one of our top concerns, is making

sure that what we do is going to be a good arrangement, lend itself well to performance by a band. From that, then comes the additional concern of making sure we have permission to do that, copyright and not wanting to step on anybody's toes there. So, it's not, at the beginning of the season, where we try to list out twenty tunes that we want to try to integrate, but rather we'll look at what worked well for us last year, what have we traditionally done, what are we a little tired of, what's our crowd tired of, and we get rid of those and skim them off the top, and then add some new ones over top and see what sticks with the crowd and what doesn't. So, I would say that in any given year we're looking at adding maybe as many as six, but realistically between two and four new, what you might consider "top 40, what's currently playing on the radio" selections.

JM: Do you have any examples of the ones that you've added this year?

CN: The ones that we've been doing most recently would be "Kiss You" by One Direction, which does wonderful for when we go and we recruit at an exhibition, or we'll go to a high school band competition or something. We'll play that and usually the high school kids and any younger ones in the audience love something like that. We've been doing "Thrift Shop" by Macklemore, which is an arrangement that's worked really nicely for us, and that's been not only nice with the student section, but the band itself has had a blast playing that. Those are two that come to mind right off the top of my head. There have been a couple others.

JM: You mentioned something about making sure that you acquire arrangements that are high quality. Do you guys do the arrangements, or do you get them from other college bands?

CN: Typically for something like stands tunes, we will acquire those from another source. The in-house arranging that we'll do, and some of this is by virtue of the design of our positions: my position doesn't include a "research or creative activity" component, so anything that I do in addition to my teaching and my service is on my time, and, unfortunately I'm pretty loaded with teaching and service. Because of that, although I enjoy arranging and have done tunes for the band over the years, most of what I do involves on-field stuff: maybe tweaking an existing arrangement a little bit or taking something from the library and updating it, but doing whole scale arranging in house just isn't something that we generally, unfortunately, have the time to portion out to do. So, we'll acquire a lot of our stands tunes and things from other sources, whether they be published, whether they be custom charts, or other college bands that we hear and we try to find out, "Where'd you get that from?" We'll kind of work all of those avenues.

JM: And if I can just ask you one last question, and it's philosophic, but do you believe that music can directly affect what's happening on the field or in the game?

CN: I'd guess that goes back to the Greeks and the idea that music affects emotions. I mean, this is not a new concept. So, certainly a sports atmosphere carries with it certain charged emotions, and, on both sides of the ball, whether you're the home team or the away team, the music that's played can boost you up or tear you down in some way,

shape, or form, and I suppose what makes college athletics—although in the twenty-first century things are changing. Technology is changing, attitudes towards the in-game atmosphere are changing, and the band, being still rooted in some ways in early twentieth century traditions for many of us, as we continue to modernize and adapt and find ways to fit into that framework, we have to find ways to do that that's relevant with our audience, but still, going back to the fundamental belief that whatever we do, because it's a college event, the band is there, and, yes, because we do have an affect emotionally on whatever is going on, I think you really can't question that that is true, but it's just finding ways to do that that are relevant. What you did twenty years ago may or may not work today, and certainly what was going on fifty years prior to that, when college bands were really just starting to become a big deal, and public school music education and all that. Probably a longer answer than you were looking for for your question.

JM: You're the first person to ever mention the Greeks actually.

CN: You know, truly, if you go with the "Doctrine of Ethos" or whatever it's called, this is not a new idea. It's just finding ways to make it relevant in a twenty-first century college athletic environment, television being involved, and all the stuff that goes along with it. Fundamentally, that principle stays true, but how do you stay relevant, I guess, is the more modern question. I would personally have to say the answer to your question is, without question. It's absolutely yes. But, just because that's true, how are you doing it in a way that's still reaching your current audience I guess would be the bigger picture.

JM: Actually, I just thought of a different question that I would like to ask as well, and this is just because Chris was talking to me about this sound system and the way it's built into the stadium, and I think it's a little bit different from where I've been before. He said there are only speakers on the opposite end of the field from where the band is.

CN: Correct.

JM: Does that have any effect in the way that you play things, or do you think that the band is in a better position to draw attention to itself, because it's basically the only musical source coming from one whole side of the stadium?

CN: You know, I'm not sure that that would really have what I would consider to have too much of an effect, because prior to the construction of the scoreboard that's there now, the sound system was in our end zone. It was right above the band, and there wasn't a lot of, what you could call "canned music" coming out of that sound system because it was a pretty poor PA system. It was a speaker for a voice with pretty bad sound quality. So, the scoreboard that we have now and the sound system that we have now is a dramatic improvement over what used to be there, but the fact that it moved from one end zone to the next, I don't know that that would have had an appreciable difference in the way that you've mentioned.

JM: That was just something I have never really thought about: the spatial deal with where the speakers are and how they relate to where the band is actually sitting. So, I

thought that was kind of interesting because you get this stereo effect that Charles Ives would have loved with this one musical source coming from one side, and the band is coming from somewhere completely different. That's just something that I thought was interesting about the way that your stadium is set up.

CN: I guess, if anything, what it influences is, they have to turn the volume up to a certain level, versus at a certain stadium where there might be sound in other areas, perhaps under the upper deck, or in multiple corners, or end zones, or whatever. The volume level that they have to use to reach everybody in the stadium, I would think, is probably different from even one of those scenarios where it's a little more balanced and mixed throughout the various parts of the building. So, I would think, possibly, that would be a consideration, but we've never really gone... It's just a matter of, "Who's playing now?" And, "Okay, we won't play over you, please don't play over us" kind of thing.

**Ryan Duey, Director of Marketing, University of Michigan
October 4, 2013**

Ryan Duey: So, we started to do some serious experimenting with playing music in the stadium right around the '05, '06 season.

John McCluskey: You mean canned, pop music?

RD: Canned. Anything piped in. And we did this because we were really trying to develop a culture here that was a little different. My project was looking directly at where the gaps were, because there would be times when in your normal game, it would be just dead silence. You find different things the band did, and what we look to do is supplement them. We always do this tradition of, in the first quarter, bring the drumline down on the field, and typically when the band's done, or when the drumline's done, they don't play anything. It's just quiet. So, you [are] either running video or you're doing something in the game. So, we've kind of recrafted the whole schedule. We played around a long time with trying to figure out how that's going to be, and our fans were—we respect the fans greatly. Opinions are very passionate, just like any other school, but we took a very organic approach, and then we did nothing but—you literally had to be from the state of Michigan, or it has to say Michigan in the title, or Detroit, or something about the state in order for you to play inside the Big House. We started doing things like, obviously, Journey, "Don't Stop Believing," that part where, "Born and raised in south Detroit." Those types of things. Those are the only ones outside of the actual group.

JM: The tunes have to mention Michigan, or like Eminem would be okay?

RD: Eminem would because he's from Detroit, he's from Michigan and he talk's about it. Same thing with Kid Rock, Bob Seger. That's when we start looking at the whole grassroots thing, like with Jack White, and that's who we kind of looked at, he's from Detroit, and we thought this song would be good. We were all looking for an identity.

Everybody was kind of looking for that theme song, and if it catches, it looks really good, like Virginia Tech does “Sandstorm,” which is very good for their entry, and they’ve built that up a lot. But then you’ve got a lot of fanbases that are like, “Oh, you know, so-and-so did that song, or so-and-so did that song,” and with talking and looking around the country, seeing what had originated, we honestly had started the “Seven Nation Army” crush around. Now, obviously our games are very visible and things like that. There might have been a few people dabbling into it, but this was kind of our branding, sort of, identity. We started...

JM: It’s about the time you got Rich Rod too, right?

RD: Just before. The actual first game... we started playing music in 2006, when we were going through that 1 vs. 2 game down in Ohio, and we started just to briefly tease a few songs here and there. We didn’t really go crazy with it. It would just be like, “Here’s a big defensive play, let’s play ‘Hells Bells,’ let’s play something that we think the defense is gonna....” We asked the team for suggestions too. We try to keep them involved with the whole process because, obviously, you’ve got to get the buy-in from everybody. If they saw that the team was getting excited, it really helped to permeate the culture. So, our first song that we played was in 2006 in this stadium, and then that’s when we ran into the ’07 season, and said, “We’re going to clean up all the gaps,” and we took notes. Like, “Here is a great spot to play music. Here is a great spot to play music.” The band was very push-back, and they were push-back for, one, the way that they were faced, their music sounded a little different, because you can’t really wrap the kit in your glove, or house speakers, and our house speakers were also renovated in the stadium too. So, it was the start of our stadium renovation that we were going through all this change, and that’s when we started putting the foundation and testing to see if this is going to be something that’s going to stay, because obviously we’ve got a very traditional stadium. You do something new, and you’ve got to spoon-feed it, and we are very cautious of that. Once we got going, our first game that we did music, I’ll never forget it, it was the Appalachian State game in 2007, and it was Lloyd’s last season, and the very first game we start doing that, it just led into an absolute demise. People forgot what happened in ’06 when we started teasing it, but ’07 was our first production with piped-in music, and we were very cautious with everything. The one thing that we did—the Big 10 conference used to have a rule that you can’t mike your band.

JM: Used to have a rule?

RD: Used to have a rule, but we noticed that every single... What some schools do... We have a large marching band. We’re not using it to, by any means, pump up or increase the level. We keep everything at a straight and narrow level. What we saw other people do was kind of broad. We’re using it more for distribution. So that way, everybody can hear it.

JM: You now mike your band? Is that what you’re saying?

RD: Yeah. We have a four-little-speaker system that we mike it, and the reason that we do that: the city of Ann Arbor at this time put in an ordinance that they didn't want the speakers facing anywhere towards the city. So, with 110,000 people, we've got all of our speakers in this scoreboard right here. The one that you see with the block "M." [Points out office window]

JM: This side?

RD: This side. So, it's avoiding the city. What happens is, of course, it docks off, or you'll see, if you're standing where we're standing, you'll see people do "The Victor's" right on cue, and then when you look down you'll see them a nanosecond later. So, with all these different changes, the stadium going, and the speakers, we've kind of crafted this sort of production, and it was, what I think, very well thought out. We went and we visited all sorts of people. We visited local, Pistons, Lions. You name it, we went around to look at it. Then we found that there really wasn't a perfect formula. It was kind of what you were doing, and obviously we can't play music in-game. The biggest thing we learned with our study was that all of the professional teams wanted to be like a college because they wanted a marching band and they were dabbling into that, and now most all the colleges are trying to be like the pros, which is pretty funny. So, back to how it originated, '06 we dabbled in it, '07 is where we really first did it, and that was the Appalachian State game, and then the very next game we played Oregon when they had Anthony Dixon, top-ranked in the country, just a phenomenal team. We just got absolutely pounded. There's very few times that you've gone into the stadium and really felt like, "Man, they whooped us up pretty good," and after those two, we started 0-2 with canned music in the stadium, and it was like everybody was all ears. You play whatever you want, and you started to hear the boos and "We want the band," and things like that, and so most of the time the band wasn't even ready to play. You'll see a sort of timing and script sheet—I'll give you one of these for tomorrow [hands me a script]—but we've got everything mapped out starting from 5:30 in the morning, and then most of the in-game stuff, what people don't realize is that the TV does have a set time for in-game timeouts and things like that, and so what we typically will do is map out each one of these and let people know, "Hey, there's a 'band choice,' or we're going to play 'The Victors' after this." We try to map out everything that the band can see and do, and then we sort of fill in the gaps.

JM: How did you overcome the push against canned music back in '08 or '07.

RD: The biggest thing is we took a lot of feedback. We put ourselves out there, let people chime in what they wanted, and then once they realized sort of after those first couple games what it did to players—players went out and were like, "We love it. It gets us energized, it gets us excited." Now, the problem was that people thought they were getting distracted, and that's why we were losing. That really wasn't the case. It was just... it worked out. So by the end of the year, we were doing really good. In 2007 when we played Ohio State back here, that's when we began the whole "Seven Nation Army." We used it throughout all of 2007, and at that Summer conference—you know it was Lloyd's last year, so we were looking for a football coach—we started talking. I talked to

my counterparts, and we started going over, and they were like, “Dude, what’s that song that you play? We were up at your stadium. We heard it. Everything was going well,” and I was like, “Oh, ‘Hells Bells?’” They traditionally have done “Hells Bells” and have “Hells Bells” going for a long time, and I said, “No, it’s a local artist that we’ve done. I don’t know if you’ve heard of Jack White,” and they were like, “Oh, you’ve got to be able to tell us more of that clip.” Sure enough, that very next year in ’08, right towards the middle of the season the times I get a chance to watch, they start playing it. I’m like, “Of course.” It’s kind of turned into this battle now, like of how it started, but I can honestly say I remember the conversation like it was yesterday, talking with—we were at a Big 10 overall conference—and it just sort of permeated from there, and now I sort of chuckle about it because most of the folks who have left Ohio State, like some of my good friends, all have left. They’ve brought in another group. They’ve continued it, and now they’ve changed over again, and now they’re making scoreboard graphics and things like that. It turns into another rivalry, part of the rivalry.

JM: Just for my own database of stuff, what is your actual position title here?

RD: Director of Marketing and Event Presentation.

JM: Director of Marketing and Event Presentation. And you do that for all sports?

RD: Yep.

JM: So you’ve got a full calendar.

RD: Yeah, huge calendar. We’ve got thirty-one teams, all of which compete in one way or another somewhere here. I’ve got a staff of seven, including a couple full time interns, and then we’ve got an intern team of about sixty-five folks that help us on a gameday and things like that. It’s been weird. This position has sort of evolved a little bit. Even when I was here earlier, I just have gravitated towards football. I’ve played football all my life, involved with it, and it’s kind of like hosting a party for 110,000 people. You want to keep people entertained. What would you guys like? With so many people at a party, you know you’re going to have opinions. Everybody’s got two ears and two eyeballs, so you know it’s going to feed back off that.

JM: Can you describe the demographics that you’re trying to plan for? Because I assume that you look at, like, these are the people in the stadium, and so this is the kind of music that we play.

RD: Sure. Well, when you have that many people, your demographic could be anywhere from one to two infants to one hundred plus. What typically carries the stadium are obviously the students and the student athletes. I mean, if they’re into it and the fans see that and it’s exciting, it works. Probably the best thing that we’ve done... I kind of chucked to myself. It was the very first night game we had, against Notre Dame in 2011. You’ve got to look, that’s under five years that we’ve had piped in music. It was so funny because afterwards, we had just won a big game, and we communicated pretty well with

the band, like “Hey, here’s a key play. Can we take over rather than you guys?” We’d never trump over them, but it was times where the band director would be like, “You guys have got to play something. You’re getting this crowd more involved than we are,” and we’ve got a great working relationship with them, and it’s something that I’ve really tried to craft. My thesis was working with the marching band, and doing that dynamic when I was finishing up school here. So, I have a dual degree in sports management from Ross, and I was looking at the overall impact of music in stadiums.

JM: I need to read your thesis.

RD: I’ve got to find it. But what I was doing is, I was doing research on the marching band and their make-up, and I really invested myself into when they did tryouts, how does that process work, how many kids are involved, what are the kids’ breakdown, like are the School of Music or are they just here for the marching band, and things like that. That’s when I started to become really embedded with their group, and we could start crafting things, and I started pitching different things, like “Hey, what does your planning process look like? We’d love to theme it with what we’re doing with the football season.” Obviously, if it’s around 9/11 or if it’s a military day or something like that, let’s do a military show. What really got their attention is that we started to offer a little bit of a budget to do some of these things. Like, can we bring Rocket Man into the show? We did a James Bond show earlier in the year, and we had a guy who literally puts on a jetpack, flew into the stadium, and then flew out of the stadium as if he was James Bond, and going to help. The big show that’s gone viral is the whole Beyonce show, and that’s where we started to use our resources, and I’ve got some good friends in the entertainment industry, and said, “Hey, we’re going to do a Beyoncé show, is there a way we can get our own film to really enhance this show?” So we were taking already really good shows, and then just making them great, and once they saw that our intentions were exactly the same, that’s when we started to align. I’ve yet to do this, but my relationship with the band director has always been “How can I help? How can I help? How can I really enhance what you’re doing?” Rather than, “Alright, here’s what we’re in,” dictating, and I think that’s where a lot of the other—man, I hear some horror stories from bands and athletic departments. The last few years I’ve had to cancel, but I was going to go with our band director to their national conference and talk about how we’ve sort of transformed the model for everyone for the country to look at. We’ve had a lot of schools—Oklahoma, Texas Tech—all tap into what we’ve been doing, and working with them because they’ve struggled with the relationship with the band, and that’s the biggest thing. A lot of it has to do with canned music, and it turns into a fight. When you’re battling that sort of fight, then things just, you start colliding. World’s collide.

JM: Alright. So, we’ve got a large age range.

RD: Is this the story you’re looking for? Sorry.

JM: It’s absolutely! All of this is really fascinating. So there’s a large age-range in the stadium. You said you usually tailor the music more towards the students and the student athletes.

RD: The students carry it. You always want to get people—if you get the stuff to buy in, you’ve got to find people who are actually going to react to it. Now, most of our season ticket holders don’t react, but they’re starting to react a lot more, and so if you see that it gets the students louder, then the fans—and they look down to the players getting excited—then they tend to get a little bit more excited. That’s our formula here. Now, we tailor to every single part of the crowd. We play things during pregame. Even our head coach; our head coach is a huge Ozzy Osbourne fan, and so we’ll throw a song in for him just to—as much as they say they’re coaching, they’re still listening—just to get it in. It’s a very interesting sort of dynamic, and we know we’re not going to please everybody. Every single game we get feedback and complaints about this song or they thought they heard this, or this meaning, it implies to being derogatory towards men or derogatory towards women, or why would we ever think about playing this song, and we’re crazy careful with it. Now we’ve expanded our scope a little bit more. It’s not so organic. It’s not just Michigan. We’re going into a Top-40, Motown...

JM: Motown is still Michigan!

RD: Yeah, it is. Just all around to make everybody happy.

JM: How long did it take to make that transition from a Michigan-theme to a pop theme?

RD: It’s still happening. I would say by year three is when we really started to expand the scope and start playing some Top-40 sort of things, and we started getting feedback from the football team. What songs are going to make them—whether it’s instrumental beats—and some songs are completely inappropriate, and we’ve got to tell them, “Look, you might listen to this on your personal iPod, but that’s not for what we’re doing here.”

JM: How do you use music to set up the environment before the game, and then after the game close it out?

RD: The first time that we’ll actually come in is during pregame, because the band isn’t actually there. When players are warming up, typically right around this time here [points at script], you’ll see pregame music at seventy-five minutes. The gates in our stadium open two hours prior to, so that gives you roughly about forty-five minutes to get in and get settled. Typically, what we’ll do is we’ll play our “Inside Michigan” football show, and we’ll start with some band music. We’ve got a band CD that we play, so as they’re coming in they’re listening to “The Victors” and building our brand there. Then they’re watching a little bit of football; kind of bring it down a little bit. Once you start seeing specialists and kids coming out, that’s when we start to amp up our pregame music, and then we’ll bring it completely down until gameplay. Everything carries with teams coming out, and the band entrance is one of the finest in the country. We ratchet up, obviously, in game, and if there’s anything we look to do, we’ve got a couple songs where we’re trying to incorporate canned music and then having the band come in afterwards. Postgame is huge, getting back to my story—I kind of got sidetracked there—2011 is where I had that moment of the postgame “show.” The band played “The

Victors,” and we had a mini-sort-of-concert, if you will. We played like six to seven just straight, after-the-game hits, and everybody stayed in their seats, which was just awesome.

JM: Did you say what game that was?

RD: Notre Dame. Notre Dame. So that’s when I had that epiphany of “Wow, canned music is for sure here to stay.” Our fans love it. Everybody was singing. It was just a great day overall. We had a lot of letters in the department saying, “Whoever was in charge of the music completely nailed it this game. I don’t know if you changed people.” The new director, the hot dogs were hotter. Coke was colder. Everything was great for that day, and then that mini-concert. We had people stay thirty-five or forty minutes after the game, just to listen. We weren’t playing anything. We were playing, you know, “Oh, What a Night.” It wasn’t anything crazy, it’s just, people were just so overjoyed with it, and there’s still people now... I think it’s funny because the whole “Seven Nation Army” has carried an effect where every time you see kids, any sort of a local game or anything like that, they’ll all start the [sings main theme from “Seven Nation Army”]. It’s very funny. When you’re just side tracked and you’re just kind of listening, and you’re like, “Hey man, I did that,” and now they all remember that, and it’s a part of it.

JM: Any specific selections that you routinely use in pregame or postgame?

RD: No, not really, we change it up. It’s more of what the team wants, this particular artist or something they would like, and then, of course, Brady’s got an Ozzy song that he likes, and we try to filter that in. You’ll see our setup. We do all of our music here, but it’s networked so that when we get up in the stadium we’ve got a desktop up there, and we go through like a pregame list. My sheet’s and timing, and I always take a list of—I always keep this in my back pocket—it’s kind of like a song list that I go through and highlight per the season: what’s worked? What hasn’t? Scratched out a few songs that haven’t quite worked. There’s a few in here that I’ve left. You’ll see that I’m making notes. Last game, here was our, I jotted down what our song selection was. It’s nothing crazy, it’s just a nice list to look at and follow it up by.

JM: Do you have any tunes you need consistently for specific situations? Like something that you’re planning on using for the first kick.

RD: The team has come our to “Thunderstruck” traditionally. For the first kick, it varies. The special teams likes the “We Ready” song with some “Hells Bells,” and we play some videos and things. There are some things that have worked in the past that we dive into, but other times, there isn’t really a rhyme or reason. Typically big third down plays and things like that we’ve resorted to “Seven Nation Army.”

JM: When do you use “Hells Bells?”

RD: “Hells Bells?” Sort of the same thing, mostly defensively. Everybody is doing a lot of canned music on defense. Offense, you want to keep it a little bit quiet. We do more fun, interactive songs.

JM: On offense?

RD: Yeah.

JM: Like what?

RD: Like instrumental beats, things to get people going. What’s a really good songs that we’ve used on offense? Typically we try to find, like, the quarterback’s motivational song.

JM: So you have a lot of interaction with the players still?

RD: Do I?

JM: Well, your department.

RD: I have quite a little bit, just from the marketing and PR standpoint. I get to be a voice and a reason down there to listen to them. Typically I will go down to the building once or twice a week and interact and just be around. At press conferences, normally on Monday’s when we do it, I’ll talk with the guys, and then some of the stuff we do through Twitter too, if there’s something that they all know. I’m actually not the one pushing the buttons for the music, I’m just more directing the show and letting people, like, “Hey, we need some music now,” and I’ll give them my suggestions. Jake, who’s out there, handles the music operations of it, but you’ll see tomorrow. I think it will give you a pretty good understanding of how we do things. Hopefully you’re excited for it.

JM: You don’t even know. I called my dad immediately after you told me I could sit in the box. I was like, “Dad! I’m going to sit in the box at the Big House!”

RD: That’s awesome. Have you ever been to the Big House?

JM: No, never have.

RD: Great.

JM: I’m not really sure that I’ve ever been to Michigan, except to the Detroit airport.

RD: It’s not a bad airport. Delta’s our main hub, but ever since they’ve completely redone it, it’s an awesome airport.

JM: It’s really nice. I like it a lot, and, like I said, I’m really excited about the game and all that.

RD: Good.

JM: Do you feel any tension personally between programming music for the players versus programming music for the audience?

RD: Absolutely. Absolutely. That's the biggest concern. I'm not necessarily hovering over a button, but at times I'm completely torn of what you want to do. We've got radios and headsets and everybody chimes in. I try to remain the wizard behind the curtain a lot of the time, just because once it gets out, it's so bad, and, typically, when I see players after the game, they'll be like, "Ah, that was a phenomenal song. That got us so hyped." Or it's like, "Why do we play that song?" You know, you guys have got to listen. You're going to everybody. The feedback, literally, will come from the athletic director to the fans, meaning it's such a broad perspective, and then you get the media chiming in, and it's all over the place. What's nice is we share a lot of... I'm very well connected around the country with talking to different people about it, and we're all in the same... We always have our Big 10 meetings, and we talk about this. We talk about it from a national level. Everybody looks at best practices. What worked? What doesn't? We've got to be doing something right, because this year we've had a school, if not two or three schools here every single game so far, and I'm not one to say no. Akron came up when they played. We've had Carolina come up. Virginia's come up. Everybody's been around, but you've got a structure around your bye week or your off week. There have been a lot of times where I'd like to think we've been doing a good job if people continuously come here and want to take a look at it.

JM: Absolutely, especially given how young the facility is.

RD: Yeah.

JM: It probably actually has worked to your benefit. This has nothing to do what what I'm really getting at, which is that you have, eight years ago, set up. You could just be like "I'm going to do this my way." You didn't have to deal with even old traditional PA music. You're not stuck playing "Sweet Caroline." You know what I mean?

RD: Right. It's been tough though. It's been a grind. There's days where you just feel like a piece of Swiss cheese, man. You're just shot up. You've got holes in you everywhere. Everybody's trying to get after you.

JM: Two more questions. One, you've mentioned that "Seven Nation Army," you view it as being one of your traditional pop tunes. Are there any other pop tunes that people associate with this stadium?

RD: Yeah. It's mainly been after big, big victories. The one that I can think of is the "Dynamite" song, and that's what kicked off the Notre Dame night game. I mean, for whatever reason, we've listened to it, and it's one that's come up. We've had more

people ask what song that was. It was cutting edge a little bit earlier. At the same time, a lot of people have asked what our playlist is.

JM: As in that list you showed me just a second ago?

RD: Yeah. I don't pull everything off that list. What I typically do is, "Hey, whatever pregame music, whatever list that was, do you guys, is it a soundtrack? Can we buy it?" And it's like, no. Really, just go to iTunes and buy the songs. So, I would say between that... There's been for a little bit, we have this group that created a Michigan song that was poppy called, "In the Big House." We played it a little bit. I mean, it didn't really, it was a mixed result. People really loved it, or people really hated it, "Why are we playing this?" I think that the Eminem, "8 Mile," all the students when you do the [sings the main rhythmic motif to "Lose Yourself"], all the students put their arms up for that. The "Shout." People love the "Shout" in between the first and second quarter.

JM: "Lift your hands up and shout?"

RD: Yeah, "You make me wanna shout."

JM: You do that between the first and second quarter every time?

RD: Not every time, but pretty much every other.

JM: Fairly consistently?

RD: Yeah, pretty consistent. Other than that, that's kind of what we...

JM: Do you do anything between three and four?

RD: Three and four we actually do a "Blues Brother" tune that the band does.

JM: [Sings melody to "I Can't Turn You Loose"] That one?

RD: Yeah, that they do a longer one. We actually started that with the current band director over at hockey, because Yost is like Cameron Indoor. Yost is the loudest facility that we have here on campus. Everything's in sync. They know their tunes. It's an unbelievable atmosphere, and we don't play one canned music song. We play some for ten minutes during pregame. When the band isn't set up, when play for the hockey kids, and that's it. It's the only canned music we play in the whole thing, otherwise it's all band, all the time, and they're on top of it. You know, the puck goes out, and they're, boom, snapping right to it.

JM: Can you play during hockey games? Can the band play during hockey?

RD: They can't play during the play. Really, nothing in college athletics allows you to play music during play. It's not like the NBA where you're playing music throughout.

JM: I didn't know if hockey would be the same way or not.

RD: In hockey, it's only at whistles. You can play in-between, like, when the puck goes out and they've got to go get a puck and come back, you can play then. After goals, obviously, you can play, and things like that.

JM: Sorry, I'm not writing about hockey. You just piqued my interest. Alright, last question, just philosophical for you: do you believe that music can directly affect what's going on on the football field.

RD: Yeah. Absolutely. There is no doubt in my mind that it plays a part into it, and I think it plays a part more for the atmosphere and building up. You'd always want to think that it builds up home-field advantage. I know Coach [Brian] Kelly really well. He was at Central [Michigan] when I was there, and I ran into him at the tunnel, and now we've got this uncomfortable situation. Obviously, you're employed by somebody, but behind closed doors, he kind of just looked at me and whispered in my ear, "I felt like we were down ten points before we even took the field." Obviously, you don't broadcast something like that to the media, but hearing something like that really goes a long way. You want to create an atmosphere for a home-field advantage, and I think if it doesn't create that, it raises the electricity, just the buzz in the air. What we did for this night game [2011 versus Notre Dame] was special, it really was. It was phenomenal. Everything from the very first to the end, and we did a laser-light show, we did this kind of a grand and glorious. It really felt like, there's people that called in and it was, like, better than the Super Bowl. We had so much going and involved with it, 115,000 people. When you just watch some of the *YouTube* clips, and kind of the after—I'm so in tune to a game, I don't really get a chance to watch it. I know what's going on, obviously, but I don't actually know... I'm a huge football fan, so I like to re-watch the game, and typically that's us watching film, and I take notes. You know, maybe we should have played this a little sooner, or maybe we should have carried it out a little bit longer, and things like that. It's all a part of it, but it's still fun.

**John Pasquale, Associate Director of Bands, Director of the Marching and Athletic Bands, and Donald R. Shepherd Chair in Conducting, University of Michigan
October 4, 2013**

John McCluskey: Just to get started, if you would just state your name and your official position.

John Pasquale: Sure. My full name is John Daniel Pasquale. I'm the Associate Director of Bands, Director of the Marching and Athletic Bands, and Donald R. Shepherd Chair in Conducting.

JM: That's a lot of job titles.

JP: That's a lot of time.

JM: Well done. That must mean you're doing something right. If it's possible, and it might not be, can you describe the demographic that you perform for on gameday.

JP: Sure. It's a demographic that consists of 115,000 people live in the stadium, about 20,000 outside the stadium, and a television audience between two-and-a-half to eight million people on TV. So, it's a pretty wide breadth of people. In the stands there's, in terms of alumni, I would say it's probably 60% people that have attended this institution, about 10% students, and the rest, other people. Now, I don't know the math—I'm terrible at math. I count to four really well, but that's about it. We have about 30,000 students in the stadium out of 115,000, so however many that is.

JM: That's really impressive. That's almost a third.

JP: Yeah, a third. So, it is a pretty big number. In terms of education, Ann Arbor is one of the most academically advanced cities per capita in the country, so it's oftentimes a very educated crowd, but we've got our share of "Wal-Mart fans" too. In terms of ages, we have people from, I see young toddlers to people in their nineties, and from all over the globe. I mean it's a pretty wide variety of people since it's such a big crowd. I would argue it encompasses all demographics, frankly.

JM: Sure, last week at West Virginia, he said, "As diverse as the world."

JP: That's a fair way to say it. Fair enough.

JM: Huge question for you guys, but one I like to start out with just to get a base: what music is traditionally associated with the university? And, we'll start with band, but if you can think of other examples of canned music that is traditionally associated as well.

JP: For us, in terms of band, our fight song, called "The Victors," that's the one associated with us. It's our identity. The Alma Mater, "Yellow and Blue." That band cheer, "Let's Go Blue," that everybody plays, [sings melody] that actually started here in '72, written for the hockey band actually, so that's been associated with us, and now I think every high school band...

JM: My high school band certainly plays it.

JP: So, that all began here. Those are the traditional tunes that are played here. Other songs that have become associated with our program: Blues Brothers, "I Can't Turn You Loose" [sings melody], that's the one that's now beginning to be extremely popular. On Saturday—are you going to the game tomorrow?

JM: Yeah.

JP: You'll see it between the third and fourth quarters when the whole place gets up and dances to it.

JM: And that's when it's always played, right?

JP: Uh-huh. We actually began that in the hockey arena. It kind of seems like things begin there, and they transfer everywhere else, but the place was just bat-shit crazy—I probably shouldn't have said that—but they just go crazy in there. So that's pretty cool. Canned stuff, because there's no advertising in our stadium, you won't hear them read anything about any advertisements at all, so it's all us all the time basically. We have canned music, but it's minimal, and they always ask us first, before they play it. It's pretty cool. The songs that are commonly played, the "Seven Nation Army" that everyone plays. That's pretty much the only one. There are some other ones too, but they play that one often just to get the crowd going. Eminem is big because he's actually from here. Of course, not in Ann Arbor, but this area, so they play some of his stuff too, but that's about it. And, actually, they try to mix it up. I'm actually very appreciative of it. Neil Diamond is in there, and some "Shout," so you've got your Motown, you've got you...

JM: Whatever Neil Diamond is.

JP: Whatever that is, and then you've got stuff that the students... those kinds of things, but it's oftentimes just us, basically, which is pretty cool. That's not the case at 99% of places.

JM: Do you have a lot of popular music repertoire that you've incorporated into the band, and do you have some examples?

JP: Yeah. We try to keep things as current as possible in the overarching umbrella of tradition. So, we play all the stuff that's always been played forever, but then we try to incorporate things that are new, as current as possible. Like, "Radioactive" by Imagine Dragons just came out this summer. We just did a show on Beyoncé's music, and so that's pretty current, all the way through this show tomorrow for homecoming, and it's going to be a sing-along show. We're actually going to get the Guinness Book of Record's "Biggest Sing-Along in the World" tomorrow, and it's going to have the stadium compete against each other in various sides, but then at the end the entire stadium is going to be involved, but that kind of music is going to hit every demographic possible tomorrow. So we'll play something from Sinatra to Toby Keith's "Red Solo Cup," to "Old Time Rock and Roll" Seeger, to Neil Diamond, to Bon Jovi, to Journey, to "Radioactive," Imagine Dragons, some country music, so it's going to hit every demographic.

JM: What about in the stands? Stands music?

JP: Stands music. That's a combination of things, from a traditional set that we always play, to 80s metal to pop tunes like Beyoncé's stuff I was just saying, or... I would say

it's more 80s, 90s music than current, just because... There's no real answer for that. Just because. But that's basically what we do.

JM: So, in the stands music, there's nothing from in the last ten years or so?

JP: We oftentimes take that from halftime shows that we perform, but it's not in the standard rep list.

JM: Understood. Do you have any communication with the players about what they like for the band to play?

JP: We have an open pipeline. We always say, "Always be sure to us your suggestions," and then from there we just take this list, and we're like, "that won't work, that won't, that would." Anything that does work, we have it written. That doesn't, we just don't use it.

JM: Who does the writing?

JP: We hire people to do it.

JM: Do you have any examples of things that the players have requested?

JP: Yeah, "Heaven" from Coscoda [?]. The crowd goes crazy for that. And Britney Spears's "Every Time We Touch." You would think that—they just go nuts: The whole student section, all 30,000 people, just crazy. It's actually very funny. The theme song to *Rocky and Bullwinkle*, which is shocking to hear that out loud—to say it.

JM: The players requested the theme song to *Rocky and Bullwinkle*?

JP: A long time ago, and ever since it's been—I mean, the crowd goes crazy. It's hilarious. So, those are things from the students. They also help us with the halftime shows too, but I'm sure that's going to come later. That's basically how that works. We also ask for feedback from the season ticket holders, and it's sent out through athletics. They send out this big survey, and they put in things that they want to hear, but sometimes they don't understand the medium, and so they give us rap tunes. Well, rap tunes have no melody, and we can't play something that doesn't have a melody. Otherwise, it's go to have a [imitates instrumental rap melody line]. There's nothing to it.

JM: Is there any tension between the season ticket holder's survey and what the players request? How do you negotiate in the moment of the game between the two?

JP: That's all done in advance. So, that means it's all done in the off-season. We put these things together, and everything is planned by the 15th of August.

JM: For all the games? Including your stands tunes?

JP: All season. Everything's planned.

JM: That's fascinating. How do you plan situationally according to what's going on in the game? First downs?

JP: That one is done by experience. Basically, what we do is we have a routine that the fans know and expect. Every time there's a first down, we play this, and they expect it, and they can participate in that.

JM: What is that [tune]?

JP: We play "Let's Go Blue" or some variation of that. It's always that. Anytime there's a big play, we do this thing called "Cheer 1" that's the same thing every single time, and our crowd gets engaged. If, of course, we score, we do this thing, part of the Fight Song, every single time. On defense, if we sack them, we play "Iron Man" every single time, and it gets kind of stale, frankly, from our perspective, but the goal is to get the crowd engaged. So, that's how we do that.

JM: You essentially have set pieces that are associated with the downs or with big plays, such as touchdowns.

JP: Exactly.

JM: Awesome. Let me ask you a philosophical question: do you believe that music and what you're doing directly affects what's happening on the field?

JP: At times, yes.

JM: At times?

JP: [Hesitates]

JM: Can you think of any examples?

JP: Like, if there is a huge play. The other team is at the goal line, and we play something to get the crowd going crazy, I think that that affects the player at some level. You can feel the energy in there, because it's such a big place, and it's so loud, and when they're just going crazy, I guess that kind of heightens them. I mean, there has to be some psychological response. Probably not in actuality, but I would like to think that there is.

JM: I always say, aside from the Cal-Stanford trombone player. Except for that guy, is it directly affecting?

JP: I mean, we aren't stupid in that we think that what we do is going to impact the outcome of the game, but it could help. If not anything, it just gets the crowd engaged, which I do think has some kind of a psychological effect on the players.

JM: You said that you script out things by August 15. Do you have any sort of in-the-moment interaction with the people that are in the media box, or the control box—operations booth, that's what they call it.

JP: We call it the operations booth. Yeah, we're on headset with the box upstairs, and they just tell—it's just basically timing things rather than what to play. They just trust us to do it.

JM: Who exactly is on the headset? Is it a drum major?

JP: No, it's the assistant director, either she or I are on the headset, and the other person's on the ladder. Here, the drum major doesn't conduct, it's the two of us. It's a Big 10 thing. It is what it is.

JM: That's right. They're good at spinning things though. And who are they speaking with in the box?

JP: They talk with the head of marketing, Ryan Duey? Did you talk to him?

JM: That's who I talked to earlier today. He seems like he's got his head in the game pretty well too.

JP: He's fantastic.

JM: You've got one of the most famous pregame shows in the whole world. Exactly what kind of environment do you try to create? You're bringing the audience in, and you also play them out at the end of the game. Can you describe what mood you are going for in the pregame "ceremony" and the postgame/postlude?

JP: Interesting question. What I try to do is, at that instant, when we are doing our pregame show, we are reminding every single person in that stadium of their identity to our institution. That's what it is. That's what tradition means, in my opinion: that it's an identity with which you associate yourself. So, for us, when we come out of that tunnel playing the fanfare, it's an instant identity that everyone can latch onto, and that's how it draws people in. It's the same every single time, and it hasn't changed in seventy years, and it's our signature. People know us. They expect it, and that's who they are by hearing those sounds.

JM: What about postgame?

JP: Postgame, that's just more of a fun thing. More like a "Yee-haw, we won," kind of thing.

JM: What if you lose?

JP: It is what it is. People don't know what to do here when we lose, and it's happened a couple of times over the past couple years, but our fight song is the only one in the country where the text is that we've already won the game. All other texts are, "keep winning, keep fighting, or fighting on, fighting on here." "Hail to the Victors" implies that we've already won the game.

JM: That's what you get when you're the winningest program in history. I'm going to go off script here for a second, but I didn't realize that the sound technology was so new, that they weren't pumping canned music in it until 2005 or 2006, or something like that, which is what Ryan was telling me earlier. I'm not sure how long you've been around the program.

JP: This is my sixth year.

JM: So you were here right after it was already added. I was going to ask if you knew anything about if there was any tension trying to negotiate the relationship between the canned music and the band, and how it was reconciled.

JP: It didn't happen between us and them, it was the fans. The band has always been the focal point, besides the football team, during the game, and when they started introducing other things, the fans had a visceral reaction. It was visceral. It was crazy, and so then they've kind of scaled it back because of the tension with them. For us, it's fine. I mean, we're obviously trying to be collaborative, and anything to help the team and the fans, that's fine, but it helps us when the fans get so engaged in support of us, because that means we're doing it right.

JM: Do you guys fulfill two different roles between the sound booth and the band? Like, are you speaking to tradition and they are speaking to modernity, or do you feel like it goes a little bit of both ways?

JP: It's both ways, and we plan things out in advance. We hardly do anything on the fly, ever. I mean, there are things that happen because of a situation that happens live-game, but beyond that, everything is pretty well planned out.

Arthur Bartner, Director of Trojan Marching Band, University of Southern California

October 9, 2013

Arthur Bartner: You can spin this anyway you want, but here's what we're famous for, and maybe Kentucky's famous for...

John McCluskey: Is Kentucky famous for anything football related? Maybe for giving up Bear Bryant.

AB: But Ohio State, for example, has that "Script Ohio." Instantly recognizable. Michigan I know very well, has a great fight song.

JM: The fight song. It inspired everybody else's.

AB: Notre Dame has a great fight song. We're usually ranked in the fight song business about third, but it's always Michigan and Notre Dame. Now you might talk to somebody else, but, you know, again, I'm not here to pick a fight, but everybody does their own thing, and I'm happy with that. But in my opinion, what we do best is what I think you're talking about. At a Trojan football game, we are the football culture. The band is the culture. It's not the student body. It's not the guys playing the game. It's not the video board. See I probably have control over that better than anybody. See I haven't been to anybody else's games.

JM: Sure you have.

AB: But then again, we do wait for their promotion. I mean, they have to make money. This is what's happened, compared to the old days. They, the athletic department, has to make money, and how they make money is by selling things for that video board, and then we play. So, I will hold for that, but the only time they play canned music is when we're coming from the stands to the field or from the field to the stands.

JM: Can I ask you a real quick, and I want to get back to this whole philosophy of football culture, but who is the producer behind the scenes? Who says, "Video board goes now, band goes after that?"

AB: Athletic department.

JM: Yeah, but do you know who specifically does that? Does somebody wear a headset and talk to them?

AB: Yeah.

JM: Do you know who they're talking to?

AB: Well, Craig Kelly is the guy we're talking to.

JM: Okay.

AB: Now, I don't know if he's the guy that... They've got a staff as long as...

JM: I know he doesn't pick the music, but I wanted to know if he was the guy who's actually running the show behind the scenes.

AB: There's somebody that sits up in a booth and says, "We're going to run two announcements." I don't know what those announcements are, and I don't really care, and my guy sits on headphones and says, "Go," and then he says, "30 seconds, 20 seconds, 10 seconds, play ball." So, all I'm concerned about is: wait for the

announcements, play. But that's not... Okay. But what I'm talking about is the relationship between band, rooting section, alumni, and the culture that it produces at a football game. This is probably what we do best, because we play every down. Whatever happens, we have a response, and our response, our sound—we mike the band, we sit in the endzone with these speakers all over the place, but the one speaker just goes, literally, right into the rooting section. It's like from me to you. That's how clear the band is, and what we try to do, our goal, is to try to create a culture that's important to our football team. If you come into our game, you've got to know that we're going to play these tunes, and we play them over and over again, and we've got a whole list of about, I don't know, twenty tunes. Not particularly long. And these aren't pop tunes, that's something else. These are all fight cheers, these are musical things, or maybe these are 30 seconds/45 seconds, but the important thing is, it generates a response from our student body, and that energy, hopefully, spreads through the stands and onto the field.

JM: So, for you, your USC culture starts with the band, moves to the students, and the, like, reminds the alumni?

AB: I don't think that "remind" is the right word. You hope that it spreads through the alumni. Now, I have no control over the alumni.

JM: You only have control over the band, right?

AB: Pardon?

JM: You only have control over the band right?

AB: And a little bit, you know, I control—the song girls, cheerleaders, class. When I say control, musically I have control. Alumni, you can't tell an alumnus to cheer or not to cheer. That's a whole 'nother dissertation. So, all I'm interested [in] is what I can control and influence, which is this group of people, which, hopefully, creates a football culture at USC that expands to the entire stadium. The ultimate goal is to support our football team.

JM: Can I ask you about some of the specific tunes that you were talking about, where you said that you have prepared responses for any scenario?

AB: We play "Tribute to Troy" over and over again [holds up a two-finger "V"].

JM: Is that what the...?

AB: The "victory" sign.

JM: I thought it might be alliteration. Two, Troy...

AB: Okay, so we play this after a stop, and there's four different versions of this. So, the short one is like 15-20 seconds. "Fight On" we play, and there's three different versions,

and the one we play the most is after a first down. We make a first down, we play the third chorus, and they clap and there's a body motion with it. There's a tune called "All I Do is Win."

JM: Right, DJ Khaled.

AB: Yeah, and this is the next thing, is that we were on the BET [Black Entertainment Television] Awards with that group, and we did that tune with this group, and the choreographer of this number had the band doing this, and we just picked it up. Now, nobody can quite figure out why certain things hand on. I mean, here's the mystery part, and if one of your sixteen band directors can figure it out, I'd like to know. I mean, why do the guys sing "Hang Down Snoopy" [*sic* – "Hang On Sloopy"] at Ohio State? I mean, I understand why guys sing along with "The Victors." That's been around for a hundred years. I marched in that band for four years, but some of these other things, like "Tusk." How did that tune get over to here that has a response and spreads? How does that happen? Why does, psychologically, something happen like that? I don't know the answer to that. If I did, everything I put out there would work, and it doesn't. Some things work, some things don't work. We change tunes every year. We keep the stuff that works. Stuff that doesn't work... We keep adding all the time. The latest one is actually pretty cool. It's from Fallout Boy [sings melody to "Light 'em Up"]. It's something about like, "My songs know what you do in the dark," or some long [title], so we just call it "Fallout Boy," and that creates a great response. The difference here is that it isn't like we're doing two minutes, it's like we're doing just enough to get guys riled up and get them going.

JM: Is there a cue for you to play the "Fallout Boy" thing, or is that just kind of a "when you think the moment's right" tune?

AB: It's kind of "when I think the moment's right."

JM: Sure. As you've got some many things built into the scenarios you expect...

AB: Yeah, that tune is normally after an announcement.

JM: Like for a TV timeout?

AB: Yeah. So there's a group of tunes that we do at a timeout, and there's another group we do while the game is going on.

JM: So do you use your traditional tunes and short versions of your traditional tunes for expected scenarios, and then you use popular tunes to fill in the TV commercials?

AB: Sometimes. Sometimes it goes back and forth. Sometimes they end up in the game. It depends on how the team's doing. It goes back and forth. It's the spontaneity. It's the spontaneity of it, that it's never the same. Every game. And it's never the same because every game is different. We lost a game 10-7. It was ridiculous. Then we won the next

one 35-7: two totally different scenarios. Then we won a game 17-14, then we lost a game—we got killed—42-21 or something, I forget the score. 29, I forget. So, it's never the same. The playbook is the same, but when they get played always changes, and that's the beauty of what we do. I mean, you get twenty to twenty-five tunes, and you'll get them all over the place.

JM: Can you describe the difference between the USC victory, like you historically have, and then that 10-7 loss? What happens differently musically there? You don't get to play the fight song as much, and there are less reasons...

AB: We play more tunes... We play "Tribute to Troy," which is a defensive tune. You tend to play more heavy stuff. "Frankenstein," "Sunshine." The tune to "Sunshine" is [sings melody]. So, instead of the lighter, maybe more energetic tunes, it becomes a little bit heavier.

JM: On defense?

AB: Yeah. It becomes more defense-oriented.

JM: You play more celebratory, whatever, things on offense, and more intimidating things on defense? Which makes perfect sense with "Frankenstein, or..."

AB: If you come into our stadium, this is our home; we try to do everything to create that environment, that culture. If it's intimidation, then it's intimidation, but if you come into this stadium, our stadium, you have to deal with the band.

JM: Of course.

AB: This is our reputation. Now, whether you like it or not, I don't care, but this is who we are. You come into our stadium, you have to deal with the band. Football teams don't care, I don't think. Now, some part of the band goes to every away game. We haven't missed an away game since, like, '88, and then we try to take the same "home-field advantage" on the road. Obviously, it didn't work at Arizona State, because they killed us.

JM: When you say you try to take the same "home-field advantage," does that mean that you guys perform the same type of ways?

AB: Same tunes.

JM: And even the same scenarios, like after first downs you play the same tunes?

AB: Same tunes. But you lose your student body. Remember, the student body, if the band is the catalyst, it's the student body who takes all of this and throws it out there, and the student body doesn't travel, and the alumni group is small, and, in my opinion, they don't particularly cheer a lot?

JM: In your opinion the alumni don't cheer a lot?

AB: Our alumni don't cheer a lot. Now, if it's fourth and short, and you need a stop, they pick their moments. See, we're cheering every down. They pick their moments. The student body will cheer every down. Alumni is more selective. They're not going to get on their feet—they're not going to yell—from the beginning of the game to the end. It's just not what they do.

JM: Is there any way that you could describe the demographics of the people who go to USC games?

AB: No.

JM: You've got students and alumni...

AB: You figure it out. I don't want to.

JM: Okay.

AB: You figure it out.

JM: It's impossible, right? Yeah.

AB: You figure it out.

JM: Much appreciated.

AB: It's a different crowd than the Midwest. The West Coast is different than the Midwest. I mean, I spent 12-13 years back there. It's different. It's different in Texas. It's different in Florida State—I've been to all these places. You figure it out. Our crowd is different, and if I start explaining to you, then it, you know... I've lived in the Midwest. Would I want to move back there? I don't think so. I grew up on the East Coast. I don't think I'd want to move back there either, but, you know what, that's me. You probably love Kentucky. It's beautiful by the way. I've been there.

JM: It's a nice place to be.

AB: Beautiful.

JM: It is.

AB: But everybody's different.

JM: Sure.

AB: But you've got to figure that out.

JM: Okay.

AB: And every crowd is different. Every band is different. Every band, the number, in my opinion, is that you've got to play your crowd. If your crowd is not involved in the game... See, I don't know about Kentucky.

JM: We've been through a few band directors.

AB: But you see the number one... Now, you might talk to guys, and they might say, "Well, the number one thing is to do absolutely great halftime shows," or "the number one thing is a great pregame show." The number one thing to me is what your paper's about.

JM: Knowing your audience?

AB: The culture that's created by the marching band, and I, to be honest with you, I think we do this better than anybody. Now you can make that judgment. I'm just telling you this is what we emphasize. We never sit down. We never stop playing. There's not a down that doesn't go by that we don't play something. Does Kentucky do that?

JM: Pretty much, yeah. But that's a new guy. They've got a new guy from... His name's Scott Atchison. I don't know if you've met him at any weird band encounter.

AB: No. Where's he from.

JM: He went to North Texas, then Tennessee, then Washington.

AB: Well, if he's from—this Washington?

JM: Yeah.

AB: Then he probably gets it. He probably gets it up there.

JM: He's good. He worked at Texas A&M – Commerce before he came to UK.

AB: How else can you help you? I'm going to be leaving soon.

JM: No, that's fine. You're just making so many really fascinating comments that I have to process it all.

AB: Wrap this up.

JM: Okay, so we've talked a lot about programming, marketing, culture—I've got to figure out what the culture is, but you program for it specifically because you understand your audience.

AB: Here's the other thing we do probably better than anybody, is marketing this band.

JM: Well, obviously you're doing something right if you're getting Fleetwood Mac and Radiohead to come and pick you up, and DJ Khaled...

AB: And I have an advantage.

JM: You're in LA?

AB: That right. I don't know what goes on in Lexington, Kentucky.

JM: They play a lot of horse races.

AB: Yeah. It's beautiful, by the way.

JM: It is.

AB: Columbus, Ohio—you know, I lived in Ann Arbor, Michigan. There's really only a few places that you can go. Maybe Chicago is one, Dallas, New York City, but this is still Hollywood. There's just opportunities all the time, and what we do is, we just—because you have to—we just try to market this band like crazy, and you can read that stuff, you can look the band up, I don't need to tell you all that.

JM: Let me ask you one more question before you've got to go about the one other group that we haven't really talked about. We've talked a lot about alumni, students, but we haven't talked a lot about players yet. Do you have any communication with the players about what they like the most from the band?

AB: Players?

JM: Yeah, the football players.

AB: Okay, so if I can give you all the things that I think separate us from the rest of the band, number two is our relationship with the football team. I've always been on a first name basis with the head coach. We just did a rally with Ed Orgeron. We just created a new cheer for our coach, "Coach O." We just created it. Just, you know, when he got the job, we just created it. So, he got introduced and he was about ready to make his speech, and I said [holds up his palm to signify "stop"]. What other band director can do this? "Coach, excuse me," and we played this tune. Now, granted, it's, what, 30 seconds, 45 seconds, but it's got the crowd. The whole crowd goes "Coach O." Now, hopefully it's going to catch on.

JM: I like it already.

AB: But you see the problem is there's not guarantee. I mean, you can be saying, "Oh, this guy is a genius, but I'm not a genius, because I don't know how this stuff catches on, and I don't know if it is going to catch on. Now, do I send my cheerleaders out and those guys? There's no guarantee. Who knows? That's the mystique of this kind of thing. But, I learned, and if you read this article, I learned this business from an assistant coach named Marv Gru in 1970, and I'm not talking about downbeats, x and o's. I'm talking about band culture psychology. How to create—I could write your paper for you.

JM: If you would like to...

AB: I've already written one. I'd never do that, but, basically, what this guy did was create--he didn't create, I created it—but he was the one that said, "Here's what the band at the University of Southern California—not at UCLA, not Ohio State, here's what it needs to be, and, as a football coach, it's football culture. How we run our rehearsal, the tunes we [play], how we approach the game, everything we do is related to that football team. Our field is literally—their field is like this; our field is like this. A "T." Now, there's a road that goes between it. We practice at the same times. I will stop the rehearsal at any given point and play "Tribute to Troy" for them. Now, I don't think anybody else does that.

JM: I don't think anybody else has even the proximity.

AB: That's right. So, the proximity to Hollywood, but to me this is number two, that we know these players. Today, every Friday home game we give a rally for the team. Every Friday home game. The game is Thursday, so we're going to give a rally at about quarter-to-five. Hopefully, guys got class, so I don't know who's going to show up, but somebody will show up. And then, at this rally, a coach gets up, talks to the band and the team. A player gets up, talks to the band and the team, and then at the end—"Conquest" is like our big anthem—and then at the end, a player gets up with a sword, a symbol, sword [points towards a USC mascot model on desk]. No, it's right here.

JM: Oh, I thought you had the sword here.

AB: No, the guy's got that. And the player conducts—he doesn't conduct, but he is on the ladder. After a win, we play "Conquest," the team comes over [indicates left-to-right], rooting section, band, team, and we'll bring a player up to do that. Now, a lot of bands do that, you know, play the alma mater. The team comes over—I've seen a lot of teams do that. But we do that the day before. We play for the team 6, 7, 8 times during a given rehearsal. So, to answer your question, our relationship with the team, and coaches I think—I mean, I don't know what it is... I was at Michigan for four years; I never once met a player and/or a coach, or did the band ever play for that. You know, we did rallies, but I didn't see any players. But here, my guys are from me to you to players. They go in, they give them a high five. Our cheerleaders dance with the players. I mean, there's this thing that's really unique, and, again, don't get me wrong—I'm not saying that...

JM: I'm not going to misquote you about that. Don't worry.

AB: No, no, no. The important thing is, I think Ohio State is a great band, I think Michigan is a great band, Texas, I mean they're all great bands, I'm just telling you what is unique about this program that we emphasize.

JM: Do you ever have anything like, have you ever had a player request a song from you?

AB: A football player?

JM: Yeah, a football player asks you, aside from, like, will you hit us with the fight song or Tribute to Troy?

AB: Yeah. So, the football culture, we talked about. We talked about the relationship to the team. We talked about the marketing, which relates to all these—this band is out all the time. It's not just the big deals—the movies, TV shows, Fleetwood Mac's of the world; weddings, anniversaries, birthdays, bar mitzvahs.

JM: I saw that you can hire them on the website.

AB: Yeah, do we need scholarship money? Absolutely. But still, that's a lot of time where these kids are out 3, 4, 5 times a week outside of rehearsal. Now, granted, you have a pool of guys, because with one guy, you'd flunk out of school. So, that's probably number three. Number four, we try to be as contemporary as we can be. Yeah, but then again, we'll do a show honoring Jerry Buss, he owned the Lakers; he passed away. We did a tribute for him. Alan Silvestri is a great Hollywood composer: *Forest Gump*, he just did *Red*, he just did that "Croods" movie [*The Croods*]. 2013], *Back to the Future*. So, we had him as a guest conductor, brought a bunch of high school guys in here, but a lot of bands do that. But, we like to be pretty cutting edge. We're doing "Get Lucky," which has kind of gone around, we're doing a couple of Justin Timberlake tunes that are really... Bruno Mars. So we try to stay pretty current.

JM: It seems like that like two to three years of... you're writing charts and you're playing charts that are within two to three years of coming out in the top 40.

AB: Yes. We try to, see we try to do better than that.

JM: Yeah.

AB: We try to do the tunes—and this might just be, each show has a different theme, but this show are all tunes that were popular this Summer, or 2013. The Justin Timberlake album came out, Bruno Mars.

[AB notified that his next appointment is imminent]

AB: Well, I hope I gave you, I don't know what you're going to do with all this.

JM: Well, you know, I've got a lot to digest now. I've got to make my list of the four things that separate the USC band from everybody else, not that you were arguing that you were better than anybody.

AB: I think it's important, because, I mean, my general philosophy is that the great programs have their own identity. Ohio State, Michigan—I'm giving you my favorite bands—Ohio State, Michigan, University of Texas, Florida State, and, again, a lot of it has to do with the mascot. We've got a great mascot. Where's the horse [looks at pictures on wall], up here somewhere, but I think it's that package: band, rooting section, cheerleaders, song girls, mascot. That's the identity. That's that culture that you're talking about, and then it just spreads through with you've got eighty thousand people.

**Kelly Reed, Senior Producer, Van Wagner Big Screen Network Productions,
Consultant to USC and UCLA
October 14, 2013**

John McCluskey: I was just looking up your business on your Facebook page, and I saw that you do UCLA and USC athletics. Do you do both of those things, or is it just your company that does those?

Kelly Reed: Over the course of the years I've done both. So, for the last two years UCLA football. The last six of seven years I've done UCLA basketball. I've been doing USC football for the four years prior to that. So, it's been a bit of a mishmash over the last eight years or so that I've been here.

JM: Great. Really, the whole reason I'm in LA this week is because I'm doing research on football music, and LA just happened to have two games in the same weekend that I could go to. So, I went to USC on Thursday, and I talked to quite a few people there, including the band director, and I'm talking with somebody in their marketing department tomorrow. It just seems that coincidentally, and maybe fatalistically that you seem that you might have the knowledge about how both of those things work, so I might jump back and forth between the two if that's okay with you.

KR: That's okay. What did you think of the games?

JM: I really like them a lot, but I was really struck by how different they were, and this is kind of taking it off-script a little bit. At the UCLA... At the Rose Bowl there are a lot of different things going on at the same time. You've got those "cheer squads" all over the place; you've got the band; you've got cheer leaders; you've got video boards; you've got a really great sound system throughout the stadium, and at USC—and I talked to Dr. Bartner, the band director, about this a little—the band plays a whole lot. They play all the time, and they're miked, so they're a little bit more present there. I was wondering

about how you cater your productions differently according to those different situations: all the stuff that's going on at UCLA and then the so-dominant band at USC.

KR: The bands are very very different. USC's got a very reputable, strong band. They're really really good, and UCLA's kind of worked with the rest of all the elements that are going on. So, at a UCLA game, I'm watching players three or five-second jingles or those kind of things. Generally the only times they play are when they score or when I tell them to. Or things that are done in-script, and they're really good at following direction, because there are a lot of things going on. You know, we have—especially at the game you went to—we had a lot of presentations and a lot of special recognitions going on; we had the Cal band there as well, so that played into sharing time and coordinating things. They have a lot going on, and there are the “Yell Crew.” They're the ones down on the field with the microphones, and then there's a man named Geoff Strand—he only comes to football games; he's not a traditional part of the “Yell Crew,” but he's been doing football games for years and years and years. I'm sure you saw him in the yellow and blue hat.

JM: Yes I did. He was right in front of my section.

KR: Then you got him a lot.

JM: Yeah. It was awesome.

KR: The way that we manage it is we actually kind of break out. With the “Yell Crew” we separate the microphones so that they don't go stadium-wide unless we direct them to. So at the beginning of, right before kickoff and right before the beginning of the second half we do open up all the mikes and allow them to go stadium-wide and do their stadium-wide cheers: the clap, and the spellout, and that kind of thing. But the rest of the game, the microphones are only directed at certain sections. So, I kind of run my game without noticing them unless they are doing something stadium-wide, but we do direct them when they do that. If we some kind of a presentation or something, they're aware, and they know not to go over that, and they have their instructions about third-downs, and when to stop and cut off the microphones, and that kind of thing. We do try to segment it, and alter, work-together—there is a lot going on, but we all try to work on the same flow together, and it tends to go pretty well for the most part.

JM: Absolutely. I thought there was a really interesting presentation at both schools. Is there anyway that you can describe in general terms the environment that you guys go for at UCLA versus the one you go for at USC? This is kind of editorial, but I felt like the mood at UCLA was a little bit more like, “We're here to have a good time,” versus USC, which was kind of “We're here to dominate” kind of environment.

KR: I think that has a lot to do with the actual performance of the football teams in the last year or two or three. Things have changed a lot in Los Angeles. USC's not only been the strongest team and a power nation-wide for a very long time, and it's very rare that UCLA is as good as they are, at least in recent years. So, it's different. Things are

changing, and USC's always had the upper hand really with football, and that's changing now. You know, UCLA is ranked number nine now, and you're getting a different kind of fanbase, and I think you're going to start attracting more fans that are going to become lifelong fans, and you're going to have fans that are coming there because, "Okay, they're good now, so I'm going to come and see them." So, I think it's got a lot to do with the history of the program as to why that is, with the fan-base and the way that they are, and their loyalty to the team I think has a lot to do with the programs.

JM: When you're programming music or video do you play into that at all consciously, or are you using the same programming strategies for both schools?

KR: Some of them are very similar. Some of them are not. I don't know if you noticed, or how early you got into the game at UCLA, but when the team comes out initially and they do their "tunnel-walk," that song was specifically composed for UCLA football last year by a UCLA alumni. So that is a very specific piece that is not allowed to run anywhere. That's something, to my knowledge, that USC does not have that's a little bit different, and is pretty cool, just beginning with the "Coach Mora Era."

JM: May I ask who composed that?

KR: I believe his name is Helmut VonLichten. He's a German guy who's a UCLA alumni, but I believe that his name is Helmut VonLichten. So he did the original composing to that, but most of the rest of the songs that you're going to play are very similar. They're similar from college football to pro football. They're all the same type of pump up songs and kick off songs, but we let the band play ninety to 95% of the time. So, music doesn't play as big a part in the college games as it does in professional. We have the band, and we try to give the band as much time as possible. For third downs, instead of playing pump-up third down music or a video board segment, we have the victory bell, which is something that we got last year because we beat USC. The victory bell goes to whoever wins USC UCLA game every year, and we have the victory bell now this year, so we play that. We have somebody that's actually ringing that bell every third down, which is different because last year we were playing music during every third down, and now we've got the victory bell, so that's what we're doing. As far as music goes, there's not a whole lot in collegiate football compared to the band. We pretty much give them as much time as possible.

JM: Absolutely, and I know that the band directors appreciate that. You talked a little bit about talking with the band directors and letting them play and that kind of thing, are you just speaking with someone who's in the band over a headset during the game?

KR: Yeah, so we have a meeting every week prior to the game where the band director—Gordon Henderson—is there, and we talk about timing and all that kind of stuff, and then during the game, yes, there actually is somebody else on headset, and I'm not sure if it's one of the drum majors, or who exactly it is. They change out sometime, but Gordon generally is not on headset, but it is a member of the band, yes.

JM: Did you say that you have meetings or something with Dr. Henderson before any game weeks, or is it all something you do in the moment?

KR: No, we do. We have what we call “Program-Staff” meetings the Wednesday before every home football game, but that involves administration and everybody; there’s probably twenty-five people in those meetings and we talk about everything from gates open to the end of the game, so that’s where we discuss any band and/or music issues. The DJ doesn’t ever come, because he’s pretty self-sustaining, but that’s where we talk about any band, anything relating to the band and their timing, or anything that needs to be discussed.

JM: And I assume the same sort of planning goes hand-in-hand at USC with Dr. Bartner.

KR: You know, I don’t think Dr. Bartner attends those meetings, to my knowledge. At least when I was doing football there, he never came to the meetings. The USC band is very headstrong, and kind of on their own. From my experiences, controlling the UCLA band has been a little bit easier to do than the USC band, because they will play when they want to play. That’s one of the hardest things for me in working with the collegiate level is controlling the band, and any producer at any school will tell you that: the bands are always slightly difficult.

JM: I could kind of pick up on some of those things when I was at the different institutions, so I’m sympathetic with what you have to work with. With UCLA’s band, if you’re having a lot a conversation with the band program, even for me as an outsider coming to these stadiums, it seems like at UCLA the band was playing lots of fun, pop selections, and that’s the same kind of music that was getting pumped through the stadium, as opposed to lots of “Another One Bites the Dust”—not that that’s not a fun song—very programmatic songs that go along with what’s going on in the game, which is what I heard at USC. Is that a product of streamlining your message in those meetings, or is that just something that is a part of the UCLA football environment in general, like with what you were talking about with the historical positions of the schools.

KR: I think it’s different because at UCLA they have actually songs to give us. It’s kind of a “do not play” because they are songs that the band will play. We generally try not to play those with canned music or a DJ or anything. So, we do have that list, and they generally have three to five new songs a year that they play. You know, as far as adding it to their list, because they have to get rights to play them, and a lot of things. We can request them to learn a lot of songs, but a lot of them they can’t get the rights to. And I’m not sure what the deal behind that is. I know USC does a lot more newer-type songs than UCLA, who is very traditional. In that sense, UCLA we just have a “do not play list,” because we know what the band has, and if they have a couple new songs every year, and that’s pretty much the gist of it. The Cal band show, they play all Britney Spears. We had nothing to do with that, but the UCLA show, it’s pretty seen every year, and they’re pretty... you know, there’s a military game, and then, if I can go back and recall what it was—I was dealing with other things at the time—I think it’s jazz or something of that nature. Their band shows are pretty streamlined. There’s not a whole lot of pop culture—

oh, it was Rolling Stones, that's what it was—and they mainly did that because they opened up for the Rolling Stones this year when they played in Los Angeles, which is actually pretty cool. For the most part, it's pretty streamlined...

JM: Aside from the Victory Bell on third down, are there any other kind of musical cues that you use according to specific scenarios? For instance, first downs or kickoffs, or do you pretty much let the other stadium-music—band, yell squads—handle that?

KR: You know, it's different from year to year. Last year, we played a lot more of our own music on third down and kickoffs—that was by request of the coaches—and this year they've kind of agreed to let the band take care of it. The band actually plays during kickoffs and that kind of stuff. So, our canned music is kind of minimal at UCLA games because they really let the band take most of it. It's different from last year to this year, but this year is much more the band.

JM: And speaking of “by request of the coaches,” do you have any communication with the players or representatives of the players requesting specific music in the pregame time or even during the game?

KR: Yeah. And again, I'm not sure how early you got into the stadium, early in pregame, around the 42-minute mark, there is this specific song that the coach requests that we play; it's an Eminem song and we play it for five minutes, but they have a whole warm-up choreographed routine that they do to it. And we play that every game at the same exact time, same song, everything.

JM: Which Eminem song is that? “Lose Yourself?”

KR: It is “Till I Collapse.”

JM: Okay

KR: Yeah, so we play that at the same time, pregame, every game, and then the other music selection is, and I'm not sure who really initiated it, is our “Tunnel Walk” song, the Helmut VonLichten song. Those are really the two specific things. Last year, one of the coaches designated a lot of the third down songs and kickoff songs, but like I said this year that all kind of went away.

JM: Do you have any communication with the audience? Are there any sorts of post-game surveys that people fill out that deal with what music was most effective or what they liked most about the environment?

KR: You know, that would probably be a better question for the actual marketing department. I feel like they have done entertainment surveys at points, but I don't—either it's been a while, or, yeah, I'm not really sure what they've been...

JM: That's fine, I was just wondering. And when you're dealing with a privately run company, things are usually a little more streamlined. So, you don't have to deal with the surveys and the other things at the same time, and I forget that versus when I'm talking with people from universities.

KR: Yeah, but that's okay because we've been working with these schools for a very long time, and we actually probably do work with them internally probably a little more than maybe some other companies do that, you know, are hired outside.

JM: Okay, well let me ask you one last question, and it's a little bit philosophic, so pardon me for being a little too flowery. Do you believe that the music that you play and the music that is actually happening in the stadium with the band actually has a direct affect on what is happening in the game, or is it really more just for the audience?

KR: You're asking about what's happening during the game, or?

JM: Yeah, what's happening on the field versus what's happening in the stands?

KR: Yes, I think it absolutely should, you know what I mean, and I think it does. I think there are times when the band or just the music, what kind of music you can play can absolutely deflate the audience or absolutely inflate the audience. I 100% think that. I think music selection is actually very important, especially if you're playing canned music, and the timing, and everything. I think 100% that it can have a very visible affect of the crowd and all the players, for sure.

Gordon Henderson, Director of Bands, Department of Music Vice Chair, University of California at Los Angeles
October 14, 2013

John McCluskey: I went to the USC game on Thursday, and I was struck by how different the two stadiums were, because I felt like USC was very "We are here to crush you," and I felt like UCLA was like "Everybody's here to have a good time." They had the welcome videos at the beginning; they came over the... where the players are like "Welcome to the Rose Bowl! We're really glad you're here, and have a great time tonight." You wouldn't see that at a lot of other schools. So it was a really interesting experience.

Gordon Henderson: Well that's the case. SC, the whole idea is to dominate everybody and everything that comes into the stadium, and I think that even if we tried to do that, that we wouldn't be as good as them because we have so much scattered focus. Like, when you walked into USC, you have USC Trojans, and you have the Coliseum, and the pillars, and the hair style, and you have the band dressed in outfits that match that, and you also have the band, who was moved to the endzone several years ago with the idea that they would be right up against the stands, and still able to see the game, and they have these huge speaker pillars. Nobody can hear themselves think because of the band.

They could have a twenty-piece band and still be loud because they crank it up so much. When we go to that game, we're sitting behind those speakers in the far corner. It's like we're not even there, we just sit in those seats, and that's what they want. They don't want a presence from any other group at all.

JM: It interesting since you have so many different things miked at UCLA. I was sitting on the same side as the band, so I didn't have the best angle to actually hear everything that was going on, but you're not miked in the stadium. They have mikes in front of the band, but I assume that those are for the television broadcast.

GH: Well, no, we're playing through the stadium. Where were you sitting?

JM: It was basically the opposite corner from you, right next to the alumni section.

GH: Here's the press box, we sit here, and you've got the alumni cheerleader guy here. Well, he doesn't want those field-level speakers feeding the band, because it interferes with his cheers, but this one, this one, and this one, the band uses, and then the upper level speaker's—were you sitting above the tunnel?

JM: Yeah, I was sitting in [row] fifty-four, so I was about two-thirds of the way up. I could hear things coming through the top speakers, but...

GH: Yeah, the top speakers, but those speakers are awful. They're not really set up to project the band outside of the field. So, we're not miked anything like SC where it's all kind of one place, and you're in a rock concert. It is what it is. That's what we're working with. That's relatively recent, that the band is miked on the upper level at all.

JM: How do you negotiate between all those different groups of people who have their own sound equipment, and some of them don't even necessarily have rules? Like, they can talk if they want while the game is going on.

GH: At this last game, athletics imposed the conference rule saying that nobody can yell over a PA, nobody can do anything after a team breaks the huddle, which has always been a rule, but now they're trying to enforce it. The problem is that the alumni cheerleader pretty much does whatever he wants. Was he yelling during the plays?

JM: No, no. He wasn't. I was just saying that he could. It didn't seem like he had supervision.

GH: Well, he was supervised by the cheerleaders, but they kind of washed their hands of him. So now he's supervised by the athletic department. There's a lot of people who would like to have him not there at all. When you go to a lot of stadiums, there's like one focus to the bowl. The whole stadium is focused on one thing, and there's several reasons why we don't have.... If you go to LSU, that's the loudest stadium you've ever even heard of. It's amazing because the crowd is all one unit. If you go to Auburn, which I went to forty years ago when I was in the Kentucky band, there's like one cheerleader in

the middle of the field who does these little hand moves, and people are going nuts. They're just following that, and there's a lot of focus. Because of the way we've evolved and also because of the stadium—that stadium is the flattest stadium in the world; there can't be another stadium that rises so gradually. The front sideline to the press box is seventy yards. In a normal stadium is thirty-to-fifty. So, sound doesn't get captured in that stadium. Have you ever been to Tennessee's stadium?

JM: Oh, I'm from Chattanooga. It's a sound factory.

GH: It is just like a concert hall, and you don't have to be loud to be heard in there, even though the Tennessee band mics themselves. That's why when we do shows we don't do omni-directional shows. We're facing one way and giving it everything we've got, and the other night for halftime, we went that way for one, and then that way for one.

JM: Which I appreciated.

GH: And that was a last minute change for a number of reasons. We were going to do another show, that was longer, and they crammed the hall of fame presentation, two band shows, which they've never tried to do before, but they did. So I switched to another show; took a tune out of it. It was easier to do another show. It was something we were going to do on November 2nd, but until last Tuesday we were still planning to do that, and we said, "okay, let's just..." And it was a little chaotic, and we had some issues here and there, but overall...

JM: It seems like it went off really well.

GH: Yeah. So anyway, we just have all these different entities.... [gap in recording]. They're literally one hundred and fifty yards away from the press box when you're sitting in the stands.

JM: There are no field mikes though?

GH: No, no. If we need that then...

JM: Yeah.

GH: Plus there's always the delay. Now, sometimes if there is a soloist, we'll use a field-level PA, but the only field-level speakers are on the far side, so whenever we do that we have to do to the side away from the press box. If you try to feed us through the upper speakers, there's all sorts of delay and it doesn't work, which some groups have found when they tried to do that. We had the Blue Man Group do the National Anthem last year, and they miked a big setup. They had a cymbal player who was crashing, and you heard him live, and everybody else on the tubes, miked. It was kind of a disaster. Yeah, it's not a good place for sound.

JM: I talked to a lady named Kelly Reed earlier today; she's a producer. Does she work with the yell squads as well, or is it really just with the band?

GH: Well, there's a meeting every Wednesday before the game—which is too late to really do anything—where the big screen people, the cheerleaders, the band, athletic department, everybody sits in a room, and that's when, it's like three days before the game—we plan shows like six months before the games—that's when they all sit around and think about “Well, what are we going to do?” Then you have these video boards, and you spend all this money on a video board, and you feel like you have to use it. And also, the video board people think that whatever goes on the video board is the only thing in there that really matters. Last year they came up with the—I don't know if you remember when we were standing out in the tunnel?

JM: Uh-huh.

GH: Well, we were standing in the tunnel, waiting on the team, and they put this video up, and it goes for a minute and a half before the doors open to the locker room, and then the team takes two minutes to come out. Last year, they added a minute to that video before the team came out, and it wasn't an issue last year because we had no visiting bands except for USC and they got the teams off early. This game they didn't plan to get the teams off early. In fact, they were barely off at all; Cal had a kicker out there who wouldn't leave. We did get out there early enough to be able to do the whole show. We had a sheet... [pulls out paper] This is what we were planning to do. That was pregame, and if we didn't start pregame by a certain time, we would have to cut getting into the tunnel. If we didn't until this time, then we would have to cut the ripple out. If we didn't start until here, we would do the fight song, and if we didn't start by here we'd cut the National Anthem, and the drum majors all had that in their pocket, and the TA's. We're all sitting there looking at the clock, and the Cal band had a little bit of a shorter show than they should have, and they got off. Everybody says, “Oh, you've got to be flexible.” Well, the video board is completely inflexible. They will not budge. They say, “We spent all this money on this video, and we are not going to change it,” and athletics, they're not going... So, the only thing that has to be flexible is the band. I've got to be ready to cut the National Anthem, or cut the whole show. Halftime, they did a four-minute hall-of-fame presentation, and they had already told the bands instead of each having eight minutes, we'd only have six minutes. Cal band said they'd only do five, so we could do seven, but you assume they're going to put the hall-of-fame at the end? No, they're going to put it at the beginning. Last year when they did the hall-of-fame, the thing was like seven-and-a-half minutes. If they had gone more than five minutes, then we wouldn't have been able to do our show at all. We would have been on the sideline, looked at the clock, can't get it done, and so we'd just take off. Fortunately, at this game, which is the first time in a couple years that they actually got the guy with the clock not to start the countdown clock until one-minute-and-fifteen seconds into halftime. Last game it was twenty-six seconds. If it had been that same thing, we wouldn't have been able to do it. It's just kind of a zoo. We just have all these different things. When I started doing all of this, it really didn't matter what the band did. You were following the game, and when this happened you do this. We still have some of that, but it's all kind of transitioned to

the video board, and it's all about the video board and replays. But the biggest thing is that they are trying to raise money. They've got to sell this sponsor this, and this sponsor this. You remember the band sitting in the section, and then in front of us that was that big Honda? Well, that was the first year that was there, because they were able to sell it to a sponsor. Before that, that was our storage area, and we actually were sitting in front of that section, but they sold that. If they can sell all of halftime, they'll sell all of halftime. It's like, "Sorry, you've got to move." But the hall-of-fame, that was scheduling two bands and a hall-of-fame presentation. They've always said, "Oh, we'll never do that," and they did it this year, and the only people who could have suffered from that is the... if it had been a minute later, we wouldn't have done our show at all.

JM: You would have just let Cal do theirs?

GH: Well, it would have been: Hall of Fame, Cal does their show, okay, go back in the stands. We'll do that the next game. So, that's kind of the era we're in. And I've seen the pendulum swing back just a little bit. About two or three years ago it was so bad that the stadium announcer was at one of these meetings complaining, "All I'm doing is reading ads. The whole game all I do is read this, read this, read this promo, read that promo, and that's like the only thing happening." So, they scaled it back. There were games where we barely played at all during the game. Like, in any kind of timeout, break or whatever, there wasn't time. The last game, we had just scored a touchdown; we were in the middle of the fight song when they said, "cut." We were in the middle of the fight song, and we had to cut the fight song because they had some big ad to do, and then it took thirty seconds to get it together, so we could have kept playing. So, for this game I told them that when we score a touchdown, the drum major's taking the headset off, and we're just going to play the fight song. Get used to it. I just got an email that said that Kelly Reed is not going to be doing this anymore. Someone else is going to do it. She's probably still working for the same company, but...

JM: She didn't mention moving companies this morning, so I don't know anything about it.

GH: She just said something about not thinking that she's going to be around any more.

JM: You mentioned something a second ago about how, a few years ago, you used to have everything programmed according to, like, what the team's doing and that kind of stuff. And I noticed a little bit of that this year, like where they rang the victory bell—the USC trophy.

GH: Yeah, third down.

JM: What do you guys do that kind of complements that? Like first down? That kind of thing.

GH: Usually on first downs we play "Sons of Westwood," which is our main fight song. When we score we play "The Mighty Bruins," which is our other fight song. When we

sack the quarterback, we play “Iron Man” [sings melody], and then we have a lot of other little things between plays that we play, so we’re not playing the same thing over and over and over and over again, which is what SC does. They play [sings melody] “Tribute to Troy” eighty times a game. And, in 1988, Terry Donahue, who was at that game—he was the coach—and the team was getting really good, and he thought he was going to have a shot at a national championship, and he realized how horrible the crowd was there. Part of it is just that they’re so spread out. Even when they’re loud, it’s not loud on the field. So, he was all concerned about spirit, and the way it was organized and that kind of thing. So, we had this big task force to talk about that. He came to the meeting and was talking to us, and he said, “The band ought to be playing the fight song sixty times a game,” and we maybe played it twenty times a game. So we said, “okay.” The only way you could play it that much, like between every play, was to never sit down. Before that, the entire student body was sitting down to watch the game; the band was sitting down, but then they’d stand up to play, and then sit down. So that was in ’88, that was the year that we stopped sitting down, and we’d stand up, and everybody behind us would scream, “Why are you always standing?” And now all the students stand up the whole game. So that evolved. The first game we did that, the Monday after the game I get a call and there is some guy just screaming at me on the phone. Turns out it’s Terry Donahue, the coach just saying, “That was the greatest thing that ever happened! It was all—it was great!” I was like, “Well, we didn’t quite get to sixty, we only got to fifty-nine,” and we just start laughing. I said, “Also, the cheerleaders were a little shocked. They couldn’t do as many cheers as they wanted to because we were playing constantly.” And he said, “Don’t worry about the cheerleader. Don’t worry about the cheerleaders. It’s all about the band.” Since then, I don’t think we play it sixty anymore, but we do play it a lot. We play it every big play; every long run—even if it’s not a first down; for interceptions, stuff like that. I know SC’s got it programmed a little bit more: they play “All Right Now” when they get an interception, and “Another One Bites the Dust” when they get a sack, and that sort of thing. Well we have about twenty or twenty-five stands tunes that we do over the course of the game. Some of them are like full- pop tunes; if there’s a timeout, everybody knows what the next song is.

JM: I got you. With the repertoire that you use at UCLA, can you describe the environment that you are shooting for? You’re working with Kelly Reed, or whoever he replacement is, and you guys have got to come together to create this certain atmosphere. How would you describe that?

GH: There’s really not much of that sense. It’s pretty much, they’re deciding what kind of atmosphere we’re going to have, and then “Okay, you guys take a minute.” We’re just kind of filler. We don’t play nearly as much as we used to, and really we’re just right around the students. We’re just kind of playing for the students. We try to come up with some of the latest songs. I heard one guy a few weeks ago complaining that “All you play is 1970s and 80s music.” And so I sent him an email saying, [stops to pull up email] this always gets me, this is his email: “As a season ticket holder, Bruin alum, and Wooden Athletic Fund donor, I feel I owe you some feedback.” By the way, this band gets zero dollars from athletics. It’s one of the few that does. Yeah, we don’t get any. So when somebody says that they’re an athletic donor, I pretty much go, “So? Why can’t you

donate money to the band? What's wrong with you?" The funny thing is, he was complaining we didn't play "Strike Up the Band." George Gershwin did a version of "Strike Up the Band" for UCLA in 1936 and donated it to UCLA, and every year I get tons of complaints, "Why don't you play 'Strike Up the Band?'" Well, we play it during the pregame show. Nobody ever sees pregame because they're in the parking lot watching their big-screen satellite TV, which has gotten worse and worse every year. Every year we take a picture of our UCLA formation, at the last two games, usually SC, and over the years you can see it going from a full stadium to just, nobody there by the time we play that. I can understand what the people don't think we do it. So, usually what we do is, we do our pregame show as a halftime show at the beginning of the season, and we just stick another tune in there. So, he's complaining about "Strike Up the Band," and then the next song we play was "Can't Hold Us," which is Macklemore; it's on the radio still. Just looking at it, 2010s, 2009, 90s, 80s, 70s, 60s—it's a pretty good mix. We try to get a few new songs every year. Some of them work, some of them don't, and at the end of every year, we do a survey with the band: "What do you want to keep? What do you want to get rid of?"

JM: With your students?

GH: Yeah, the band members decide that.

JM: Do you ask them if they want to add anything?

GH: We ask for recommendations for show tunes, for stand tunes, for whatever. I hadn't ever really heard of Macklemore, and now we're doing two of their songs: "Thrift Shop" and "Can't Hold Us."

JM: Are you the one who arranges those?

GH: You know I do now. I've done almost everything. Which of those didn't I do? "Heart of a Champion"—somebody sent it to use; we bought it and I re-did it. "Bad Touch" was done by a student in the band a dozen years ago.

JM: You say, "Bad Touch?"

GH: We call it "Discovery Channel," which is a line from the song. "Word Up" is arranged by a former band member. He did a lot of arranging in the 80s, and that his one tune that survived. "Jungle Love" was done before I was even here. "Carry On" was here before I was here, but I re-arranged it about a dozen years ago. So, I guess I do most of it. I use the guy who did "Word Up," I used him a lot here for a while for shows, and then I was sitting around in September waiting until he got it done, and I said "This is crazy." So now I'm just writing things and thinking of drill as I go, and it just saves a lot of time... All the show tunes this year, I did those.

JM: Do you ever have any conversation with athletics about players, and what kind of music they like?

GH: Only when it's too late. Actually, "Word Up," do you know song "Word Up?"

JM: Who's that one?

GH: Cameo

JM: Cameo, yes I do.

GH: [Sings melody] It's like, kind of a rap-ish song. The basketball coach, Walt Hazzard at the time in '86, stopped me on campus and said, "Hey, some of the players want to hear some songs," because that was before the PA things was one of the—they were just cranking out all the latest rap stuff. So I said, "Sure, send me a list," and we looked at the list, and we arranged a couple of them, and that was the one that we did, and it always comes out as the band's favorite song. Did you stick around for post-game?

JM: I did.

GH: It was like, after we played the show, then it was after that, and there are a lot of visuals with it. So, that was a suggestion from the coach that the players wanted. I haven't done that much with... As soon as this new football coach was hired, I called his secretary, who I've known for thirty years—she's been around through every football coach for the last thirty years—I said, "Hey, I'd like to find a time to come meet the new football coach." That was a year-and-a-half ago—longer than that... Two years ago. So, some of the coaches are real responsive to that, and some aren't. Bob Toledo was here in the 90s, and he was great. He would appear in our recruiting videos, and he was just a real "Ra-Ra," gung-ho guy I wish they hadn't fired him, because the next ten years weren't any better. There were a lot of funny things, out of his control, that he got blamed for, and then the fans desert him, and it was stupid. Donahue was pretty good for the band. Especially after that '88 thing, then he was a big fan of the band, because we did exactly what he wanted us to do. Rick Neuheizel, when he was an assistant to Donahue, was always coming over after with the band. We didn't have a lot of connection with him afterwards.

JM: He came back right? He was the last coach?

GH: He was the coach. And when he came back, we didn't really see much of him.

JM: I remember because he beat Tennessee a few years ago; his first year.

GH: Yeah, his first game. We were on the bandwagon. We thought, "Hey, we're on the way," and then we weren't. But he would bring us over the practice every so often. Well this new football coach, they don't want the band at practice. We used to use their practice facility on Monday and Tuesday of band camp every year for forty years. They said no, you can't touch our facility. And they're pouting, because they don't have a facility like the other teams, and so they've got athletics basically scared to death, that

they're going to walk in and ask them for anything. Because as soon as they ask them for anything, "Well when are you going to go..." So they just announced that they're going to build a fifty million dollar training facility, but it's still only going to have an eighty-yard field for the practice field, and everyone makes fun of them because they don't have a full practice field. There's all sorts of silly things. What other silly things do they have here? The alumni cheerleader has all sorts of fans up in that corner. I think his presence takes away from the effectiveness of the students. I think having this multi-focused thing, where you have this going on, and this going on, and that going on, and that going on, just takes away from being able to ever have it uniform. Maybe it wouldn't be as good the first time he didn't come—he actually got suspended a couple of games last year. Nobody seemed to notice, but I thought it was better.

JM: Was that because he was leading cheers he wasn't supposed to?

GH: Shouting obscenities, and stuff like that. Making all sorts of inappropriate remarks over the PA, and we thought he was done; he's got to retire soon. But I thought it was better, because here are the cheerleaders, this is here, this is here. He just kind of yells whatever he wants, whenever he wants. He doesn't try to coordinate with the band, and there's no real control.

JM: He's not on headset with the producer either is he?

GH: Well, somebody's down there, but I think they just kind of let him do his own thing. And then, the video board—that's how I watch the game. I just sit there and watch the video board, "Oh let's see the replay," and I think the effect of that is, it's like everybody is just sitting at home watching TV. How many times do you stand up when you are laying on the couch watching a football game and start screaming? You don't do that. You sit there and you watch, and sometimes you fall asleep. I've really noticed that at basketball games. They have these huge video boards, and everybody is just kind of like this [blankly stares]. You'd think they'd be better. The new basketball coach, Steve Alford, came from New Mexico, and the video people are talking about how that's one of the loudest crowds they'd had, and they didn't have a video board, and I went "Oh really? They didn't have a video board?" There's something to that.

JM: Nobody watches the board at Kentucky either because they're so bad. The basketball boards.

GH: I think it anesthetizes the crowd. They're just going to do this [blankly stares]. It makes it a real passive experience. You ever go to Keeneland? They still don't have an announcer for the races?

JM: Not live, not over the PA.

GH: The bell rings and they start the race. I don't think anybody's suffering too much in there. Of course, they know what they're watching. They're the only racetrack in the country that doesn't have somebody yelling at you, "You've got one minute to bet!"

You've got thirty seconds to bet!" Everybody at Keeneland knows when to bet. They have all these technological advances; the problem is that everyone thinks they have to use them.

JM: Let me ask you one last question, and it's philosophical hullabaloo, but do you think that the music that you're playing in the stadium, and they everybody else is producing in the stadium, actually has a direct on what's going on on the field, or do you think that it's more like an ambiance?

GH: Well I don't think we're changing the course of the game. I mean there's been a few isolated times when...

JM: Cal-Stanford doesn't count, by the way. Stanford's trombone player getting on the field doesn't count as music affecting things.

GH: There are some songs.... We see the football team, especially when we play in the endzone before the game—did you see that? When that happens we see some the players dance around and that kind of thing, but they all want their music over the PA system and that's what they play a lot. There's isolated incidents in games where that has happened. And sometimes it is a reaction against what the other band plays that has a positive effect. There was one that happened in Arizona—it's a long story, but generally we're there to support the team. We're playing to rev up the crowd, and that's what the cheerleaders are trying to do—trying to get the crowd revved up. One thing we do is, after a score, "Yay," and then we play the fight song, and we get the entire stadium clapping together, and that continues; it keeps the energy going until the next thing. In terms of continuity, I think that we supply that, otherwise it would just create a moment when there was nothing.

JM: So both? It's ambiance and it provides...

GH: Yeah, I think there are some places where they feel like they are on the field with the team. I think that's the way—the sense—at USC. It's kind of like Boris Godunov; it's declaring war on everybody... I don't know, there are probably places where it's more effective than others, and I think a lot of it has to do with the stadium design, where they put the seats. The biggest problem with the Rose Bowl, other than the fact that it's so open, is that they moved the students basically from the fifty-yard-line, further and further over.

JM: To the least valuable seats.

GH: And, when you go to Cal, all their students are on the fifty-yard-line, and it's a loud experience. And I think that the thing that's exciting about college football is just how exciting it can be when the crowd's really loud. Even if you are just kind of passively watching, it's an exciting event, but you stick the students over in the corner, then they're not really as effective at generating that energy for the crowd, and I think it just comes off as dull, and that really rabid student group is farther away from more people. That's why the band and the students should be right there on the fifty. Now, you can make more

money if you sell those seats, so let's make more money. Long-term, I mean in terms of, it would take somebody really far-sighted to see that it's a better experience that people are going to want to come to, that's a real hard sell these days.

JM: That's why Cameron Indoor is the best place to watch any sport ever? Because they put their students on the court.

GH: A lot of people have tried to emulate that. In fact, our basketball is more like that, and it's not so much that it's going to be that great, except on TV, they're going to be in the frame, and it's going to look like it's exciting. I think so much of what we do is like, "How's it going to come off on TV?" That's why the cheerleaders are at every away game, and always cameras right on them, and the band is not as involved in an away game, even though when we go away with them, there's usually a mike there. There's a guy in a control room who decides how much band is there.

**Daniel Zerunyan, Marketing Coordinator, University of Southern California
October 15, 2013**

JM: When you work with them [BSN Van Wagner Productions], do you have meetings every week before the game? Is there a general philosophy?

DZ: So we have weekly fulfillment meetings where it's called so it involves us, our sponsorship rights, and BSN as well. So, we kind of put that together. We do that, and also we're in constant communication. E-mail.

JM: Right, so is there like a set environmental goal that you have? Like, how do you describe, "This is what we want our presentation to be like"?

DZ: I would say that it would be something... obviously we're striving to be the best essentially. There's no room for error. Especially the way this season's lined up, we've got a lot of sponsorship materials, so it's always constantly like, "We've got to get it all in," but at the same time making sure that it's a fun environment for our entire stadium, and that's the biggest thing. And trying to make sure that we understand that the band is a huge asset and a huge tradition, so we've got to make sure that we're incorporating them into our overall show.

JM: I've been saying, especially since I went to both the games last week, about how different I felt like USC environment was from the UCLA environment.

DZ: Definitely.

JM: UCLA environment was more like, "Everybody's here to have a good time." There was an opening video where all the players were like, "Welcome to the Rose Bowl. We hope that you have a pleasant evening." Whereas at USC it was more like, "We are going to crush you."

DZ: Yes.

JM: I was wondering about how do you... Obviously Dr. Bartner plays really well to that with his musical selections and the way he's very persistent within the stadium. In terms of the production side of things, what sort of things do you guys go play into that idea of creating a "gauntlet" type atmosphere?

DZ: We work hand-in-hand with BSN and BSN's creative team. They're very hands-on with us. Their owner is actually a Trojan. He's very devoted into this, so that kind of helps. That's kind of where it stems from, but if you think about it taking back to the Pete Carroll era—that's kind of where it stemmed, the crushing, we're here to do it. But it's also I feel like kind of in the way, the USC way of doing things.

JM: Well USC has a really strong tradition, a really remarkable one. Is there anything where you say, "We want to have this type of music in our promo videos, or"?

DZ: No, not necessarily. One thing we brought back this year was the Eminem song "Lose Yourself" in the countdown video, and so that was a song that went away when Lane arrived, but we decided that this might be the time to bring it back. We brought it back, and our fans loved it.

JM: Was that at the beginning of the season, or has that been since Lane [was fired]?

DZ: No, it was the beginning of the season. That song, we feel like, it has a certain swagger to it. We feel like that's what our team kind of represents. It's kind of what our feeling is. It's more about the attitude, and what that song brings. So, yes there is somewhat of a direction we go to, but it's not necessarily that we going directly and are like, "This is the song we are going to pick." But, in that case, yes.

JM: Songs with swagger? Is that the idea?

DZ: Kind of, yes.

JM: I think you told me that you guys actually use a DJ for a lot of the in-house audio...

DZ: We use a DJ—it's various things. At football, we use a DJ for pregame, and that's actually a new thing for this game. In previous years, it was myself or the person before me kind of making the musical selections for pregame. It was actually me and a few other of my co-workers, but now it's all on him. Band plays the majority of the game. As you noticed, there was not really an opportunity where I had to play music.

JM: Yeah, he's pretty on top of things.

DZ: Yes, but there are times where there will be need for music, and that will actually be myself playing that. I've got about fifteen tracks upstairs. It's more just filler music, essentially.

JM: Is there any input, especially in the pregame music—and I know the DJ does that—but especially the pregame music, is there any input from the players? What kind of music they want while they warm-up?

DZ: Not really, because of the fact that we feel that there would be too much of a conflict in that. Also, at the same time we're also trying to appeal to our fans as a whole with the music, so we feel that... If you go to practice, the music that's in practice versus what's being played in the stadium is completely different, because the practice music is, let's see, not clean, not really [suited for a] family-environment. That's the biggest thing.

JM: So, when you're talking about trying to market for the full environment, who is that market then? Who is it that you're marketing towards?

DZ: I mean, we're going towards donors, to our students, to general fans. Those are the three key things that we're going towards, you know? You try to make sure that the fans that are not up to the top-40 are also having a good time while they sit in their seats, and we've also got to make sure the students are having fun. So, it's all about trying to incorporate those three areas into one.

JM: Is there anyway that I could get you... Do you have a print-off of the fifteen to twenty tunes that you use? Or could you rattle off a couple of them off the top of your head? Like, there's "Lose Yourself," "Shout"? I don't know.

DZ: No, it's more of... like, I don't have any pregame music, because the pregame I don't really control, but some of the other music... what do I have? It's so rare that I use it; it's more of, like, so we use a song—there's a period that we don't really use right now because of the timing and teams coming in early, but between the band leaving the field and the intro video, we use "Uprising" by Muse, so that's another song. You know, the lyrics are really driven. That's one song that we use consistently. What else do we use? You know, just some Top-40. Last year, I played "Call Me Maybe" once. I played "Gangnam Style." There's just some things like that.

JM: Whatever is really in vogue?

DZ: Yes, exactly.

JM: I noticed that before, like, on third downs, the video shows the bells, and you play the "Hells Bells" intro, right?

DZ: Uh-huh.

JM: And then, over the top of that, a few times I think I noticed, that there was Zombie Nation remix. Are there any other situational things like that? You mentioned Muse.

DZ: Yeah, it's "third- and fourth-down bells" are the thing, and that's it.

JM: Anything for, like, first kickoff that is consistent?

DZ: No, not really. Because what ends up happen is the countdown video will go through; band will then take it after that, and then we've got a thing on the video board that shows "We Are Trojans," and that's it.

JM: I saw Ed O[rgeron], Coach O, yelled that. Nobody makes an ad quite like Coach O does. I saw some of his old Ole Miss ones from down south, and they were pretty classic.

DZ: The best is, I don't know if you've seen the Hummer commercial?

JM: Oh, I've seen the Hummer commercial.

DZ: Hummer commercial is pretty awesome.

JM: It really showcases the talent that that man has.

DZ: Exactly.

JM: Really a class act. What I'm most interested in is how we use music situationally, to kind of reflect the game and also set the tone of the game. I don't remember, but there's not a lot of PA music that happens after the game. It's just the big band show?

DZ: Just the band. That's it.

JM: There's no music at all after the show?

DZ: No, because by that time the house is nearly cleared.

JM: And the band stays around for like twenty-five minutes.

DZ: Correct

JM: Are there any pop tunes that are specially associated with USC, either by the players or the audience?

DZ: There's a song last year that Renaldo Woolridge created, "We Play to Rise." So that was a song that we actually asked him to create, and then it really went off. So we used it a lot last year?

JM: You're responsible for that one? You asked him to make that one?

DZ: Yeah. Other than that, I wouldn't say really. I'm trying to think, like, if there are any songs that really identify with USC.

JM: I was at Michigan a few weeks ago, and they claim "Seven Nation Army." I know everyone in the world plays it now, but they say, "That's ours. We did that first." I don't know if that's true or not, but...

DZ: I don't think we have something like that, I mean...

JM: Or, what is that "In the City," that old hip-hop song [sings melody]. I think it played in the stadium last week [sings more melody].

DZ: Yes, "California Love."

JM: Sorry for singing in here.

DZ: No, you're good. The band loves to play that song. The band loves it. The band loves "All I do is Win" and "California Love." Those are two songs that they love to play all the time.

JM: But it hasn't gone so far as to be USC's pop tune or anything like that?

DZ: I would say that the tune that represents us is the "Lose Yourself" song.

JM: Okay, Eminem. So, the players don't really come into the stadium music that they play at their own thing. Do you ever do any sort of audience polling, where you ask, like, "How was our..." Actually I think I got one from when I bought the ticket. "How was your experience?"

DZ: Yep.

JM: Is there anything that goes to the production side of things? Like, "What music did you like?" "What type of stuff did you wish was in the stadium?"

DZ: We don't necessarily ask specific questions about that. We ask more generic: video board, audio, those types of things. That's what we ask.

JM: And how often that... does that have a lot of influence in what you actually decide to play?

DZ: Yeah, I mean, I would say so.

JM: Has anybody ever said, "I wish you would play more James Brown?"

DZ: I've actually never really seen any specific information like that.

JM: It's just mostly, "We liked it?"

DZ: Like, "It's too loud in this section," "Too quiet in this section." More of that type of thing.

JM: "We wish that we heard the band more." That type of thing?

DZ: Exactly. Exactly, yes.

JM: Understood. And then let me close by asking you a philosophical question: do you think that when you are using music, or when the band is playing music, that it actually has a direct affect on what's actually going on on the field, or is it really more of like an ambiance thing?

DZ: I would think it does, at SC, the band especially. I think it's tradition. It's a part of the atmosphere. And I think there's a song they play after every first down.

JM: "Tribute to Troy"

DZ: Yes. So, like there is always, there's something about it, and there's always something that goes on.

JM: And that is actually affecting the way that the players are performing? Or is it just keeping them in the moment?

DZ: Keeps them in the moment, and I think it also keeps the stadium in perspective. It's part of the whole atmosphere. I don't necessarily know if it has that much of an impact on them. I would say as a player that I would hope that they tune out the entire stadium and focus directly on football, but you never know.

JM: The one that I thought was particularly interesting about the SC game, was the William Tell Overture that the band played during the third quarter break, and all the players were on horses [dancing].

DZ: Yep, the lighting of the torch.

JM: The lighting of the torch. So, I don't really know how that relates to their actual in-game performance, or if it's distracting as you might have insinuated.

DZ: No, I think it's more of just them having fun, because, especially with Coach O, that was the big thing: have fun.

Andrew Sikic, Assistant Director of Marketing and Event Presentation, Stanford University
October 18, 2013

John McCluskey: What I'm really doing is trying to figure out exactly how people use music as a narrative tool in sports, and I use college football as my case study for that because it's what I have the most access to, you know, being in a college, and because it is the root of so many different traditions. You guys at Stanford have a really interesting band. How exactly do you work with them in the stadium, like during games, or do you work with them at all?

Andrew Sikic: Yeah, so we work with them constantly. Our setup is unique in that, and when we're done here I can play you a video that I made for them for this game...

JM: Because it's the big alumni thing?

AS: Yeah. So this is the fiftieth anniversary of the band revolution. Very briefly what happened was they were a traditional military-style marching band. Their band director got fired, and the band went on strike and refused to play at the first two football games, and it's interesting because—I don't know if you're following what's happening in Tennessee right now...

JM: No, I am. I'm really from Tennessee. My grandmother's convinced that I have a job there. She's like, "You can come be the band director," and I'm like, "I'm not really a band director."

AS: It's funny because it sounds like, I mean, I don't know what led to his... It sounds like the Tennessee guy, there was some stuff there, and he ended up getting fired. I don't know what the situation was at Stanford, but he ended up getting fired; the band went on strike; the university realized they needed a band at the football games. You know, this is before recorded music even so you couldn't even have even an NFL atmosphere, so they basically had no atmosphere. So, they hired a graduate student and he made a deal with the band that they could be in charge and that he would help them, but they were running the show. So basically, they became an independent student organization, just like any club. Like any number of on-campus clubs that exist, and those clubs have advisors, and so they have advisors. Our band has a team of advisors. Working with them, we don't control anything that they do. We make a deal with them that if you want to perform at our athletic events, which they do, there are certain things they have to do to be able to do that. It's working with them, sort of, on everything. It's really give and take. It's a partnership. They're interested in putting on a good show; we're interested in putting on a good show. We really work in partnership with them to do that, whereas I think at other schools it's more the marketing arm—event presentation arm—directs what the band is going to do.

JM: Does that manifest with just, you have people connected via headset, like a band rep and a producer-type person or yourself?

AS: Yeah, so I'm on headset with our band and, if there's a visiting band, then with the visiting band. One of the things, we do a lot of fan surveying and get a lot of data on that, and one of the things that we get the most complaints about is just audio. It's not necessarily the band or anything, but all stadium audio. We used to let the band play while our sponsor pieces are playing, or let the bands play at the same time, and the feedback that we got from our fans is that they don't enjoy that because they've got multiple audios. If there are two bands playing at the same time, they can't hear either one of them, and it just sounds like noise to them. We schedule it all out—all the playing time—and we assign timeout to different, you know, home band, visiting band. This year we don't have as many visiting bands. Last year I think every school but one brought a visiting band. I think the better we get, the more teams want to have a big presence, and it's a big game for them, so the bands want to come. We schedule it all out, and I'm on headset with them and I cue them, and we play our sponsor pieces at the front of the timeouts, and the band gets the backend of the timeouts. If there's a score, we do it backwards, where the band will take the front of the timeout. If the visiting team scores, and the Stanford band was scheduled to play at that timeout, we flip-flop it. There's a constant dialogue on the headset with them.

JM: Again, with you, in the booth, and them?

AS: Yeah, so I'm in the booth. I have a two-channel headset. One with the control room that controls the video board and the audio, and the other channel is to the bands. I sit next to the PA announcer, and cue him. So, I'm cueing people. So, you know, if it's a timeout, going into a media timeout with a score it's like, "Okay, Stanford band, we just scored. You guys take the beginning of this timeout, we'll take the end." Or, if it's after a punt, "Okay, we're going to take the beginning of the timeout, and you guys will take the end." That works really well. Our band actually... they get into trouble sometimes, and they do some things that they're not supposed to, but during the game and on the headset with me—playing actually in the game—they're very easy to work with, and actually easier than a lot of the other bands who are constantly... You know, we get complaints, like "There are too many sponsor spots; the band's not playing." Whenever there are bands there, they're like, "We want to play more," that type of stuff. Our situation's unique, but I've definitely dealt with worse. There are worse bands to work with.

JM: Last week, I was in LA. I went to USC's game on Thursday and UCLA's game on Saturday. I was really struck by how different those two environments were. USC was very much like, "We are here to crush you," and UCLA is like, "Everybody come out and have a good time." They have player introductions at the beginning where they are like, "We hope you have a pleasant evening." I mean, what is that? How would you describe what you guys go for here at Stanford, which is interesting especially given the humorous nature of your band?

AS: It's a little bit interesting, because we try to be as inviting to everybody, including visiting fans, and it's sort of a philosophy that we borrowed from a lot of places, but predominately Notre Dame does a really good job of this. They have rivals and

everything, but that aren't in a conference so they're not as bitter rivals, and they do a really good job of creating sort of like "College Football Disney Land," where it's just a spectacle, and we're making baby-steps in that direction. We do get—in the surveying that we do and the Pac 12 does—we do get pretty high marks as being a pretty welcoming place for opposing fans. Part of that is the personality of our fans, and they're not very combative. They want to go and have a good time, and they're idea of a good time is not harassing opposing fans, which you can get in some places. Our band, however, does get some negative feedback from visiting fans, because a lot of the jokes that they pull are at the expense of the visiting schools or teams or states. We're very specific about... I don't know when it started, maybe like six or seven years ago, there's a "Band Review Committee" that reviews their shows and approves them, and so they're not allowed to use like specific people involved in the university, or student athletes, or anything like that. We're very protective, not only of our student athletes but of everybody involved. I'm not on that committee. I'm not sure I would have time to be on that committee, but I think they've let them use opposing coaches' names, but definitely no student athletes, and definitely there are people at the other schools that they've wanted to mention that I think have gotten cut. I know they did one during the presidential race with John McCain when we played Arizona, and it was just about him being really old. I know we got a lot of complaints from Arizona fans about that.

JM: Of course.

AS: It wasn't about the students, or the school, or anything like that. It was sort of about the presidential race. Not even really about politics, but just about how old John McCain was.

JM: Definitely accurate. You were talking about the non-combativeness of your school's fans. Is that because the people who generally come to Stanford games are Stanford alumni? Do you have a big regional following as well?

AS: We do, but the Bay area in general is not as sports crazy as other areas. So, people will come, but they're not as rabid. They don't live and die with it. They're bummed when we lose, but it doesn't ruin their week, or their month. It may ruin their Saturday, but that's about it, which is interesting because it means they're not as passionate, and we have to work to create—and we've taken major steps in creating—a great home-field advantage in the last five or six years, and creating noise, and we've sort of trained our fans, but it didn't come naturally to them, to sort of make noise on third down, and create that atmosphere.

JM: What have you done to train that kind of behavior?

AS: We've got video board prompts, audio prompts, we have what we call "audio stingers," which is just really quick, in-and-out third down...

JM: "Hells Bells?"

AS: "Hells Bells." We actually rotate. We did a season with just "Hells Bells," and it got a little old. So, we rotate them, and what we do is, "Hells Bells" works really well, so we try to save that for important, really big third downs. We rotate them so that people don't get tired of them.

JM: What are the other ones, or some of the other ones?

AS: "Crazy Train," "Welcome to the Jungle," standard arena rock stuff, "Thunderstruck." There are like five or six.

JM: Are there other things besides defensive third downs that you prep music for?

AS: We do have a number of highlight videos that we've used. We have a red-zone pump up video, which is all just for our student section, and it's supposed to get them excited. We'll trot that out if there's a thirty-second timeout and we're on defense, say, at the end of the half or the end of the game. Other team has the ball, and they take a thirty second timeout, we throw that up, and it takes the whole thirty second timeout, and it's just about the students making noise. They love it. They go nuts. We started a couple new things this year. It's funny because there's so much of it in athletics, AC/DC. On kickoffs we've started playing "Thunderstruck," but instead of "thunder," the prompt is "Stanford." Our alma mater is called "Hail Stanford, Hail," and is sung at the end of every game, but it's slow. It was described as dirge-like. You know, it's a standard alma mater, but the idea of "Hail Stanford, Hail" was something we wanted to play up, so we took "Highway to Hell," and instead of "Highway to Hell" it's "Hail Stanford, Hail." So we have this sort of rock video that with the words on the screen, "Hail Stanford, Hail," that correspond with it. We play that right before the opening kickoff, and at the third and fourth quarter break to sort of get people excited.

JM: Are there any other pop tunes that are traditionally associated with the school?

AS: Well, our fight song is actually a rock and roll song, which is not... The original fight song for Stanford was "Come Join the Band," which is sort of a traditional fight song. It's a little bit slower and kind of sing-songy for even a college fight song. They still play it at halftime. No, it's when they first come into the stadium.

JM: At pregame?

AS: Pregame. At basketball games they play it when the team leaves at halftime, but they play "All Right Now," which is sort of a rock song that is now associated with us, although USC uses it too. when they get a turnover they play it. Other than that, I wouldn't say anything that's really associated. We try to mix it up. We don't play a ton of canned music. It's usually those stingers and the stuff that's connected to a video and those prompts we play, but other than that we don't play a lot of canned music. We like giving the band as much time as we can; it's just sort of, the crowd does not respond to them automatically by getting up and making noise, so we have to do that with other stuff. There are two crowd engagement sponsorship pieces that we use that have music.

One is drum cam, which is a live shot of the fans and we put a CG overlay of drums, and the fans pretend like they are playing the drums, and we play “Wipeout.”

JM: That’s a good one.

AS: That’s fun, and then we do crowd shots all over the stadium with people pretending to play the drums. At halftime we do a dance cam, and that song rotates, what we play for that. There’s a sponsor that does that, and we actually choose a winner: whoever is doing the craziest dance.

JM: It’s not going to be me. You mentioned earlier that you have a lot of feedback from fans from different surveys.

AS: We do surveys at the end of every game, actually. We have a secret shopper. We pay a company that does “secret shoppers,” and goes and tests so we get feedback on everything from the ticket buying experience, parking, event staff, and then event presentation. So, we get feedback on all of that stuff, and then the Pac 12 also does some surveying at the end of every year.

JM: When you’re talking about how they give you musical selections and things like that, do you have any connection, or is there something that is the equivalent to that with players? Like, are any of the players putting in requests for tunes that you try to work in?

AS: So, the football team gives us a pregame CD. Before the bands come in, we do play a pregame CD, and, in fact, one of their video guys for the first time this year made our intro video, and worked with, I think, the team and the players and the coaches and everything on selecting that music. So, that intro video is now sort of owned by them. I mean, he did a really good job, and it saved us money. Everybody’s like, “Okay, if you want to do this and it looks good, go for it.” I wouldn’t say... The feedback we get from fans is not on sort of specific songs and stuff, it’s more...

JM: Ambiance?

AS: It’s more, “I can’t hear that,” or “I’ve got two things, the band is playing and I’ve got the sponsorship thing in my ear and I can’t hear either one.”

JM: I got you. Basically, the football players get to decide the entirety—or the football department—get to choose the....

AS: I don’t know how they choose what songs go on that. I do know that they have... there is a... the songs are in an order. They give us a CD and say “Start it at this time,” and there is sort of a flow to it that picks up. When they first get out there and they’re stretching it’s a different pace than when they’re actually going through different drills and stuff. So I don’t know if that... I assume players have some input in it, but it comes from their staff. Our gates open like ninety minutes before kickoff, but by about an hour before kickoff we’re usually in our programming and doing PA’s, and we play some

highlight videos and things like that. That's what actually this is [indicates monitor], the Washington highlight video that we'll play before the game.

JM: No highlights from last week [Loss to Utah]? That was a cheap shot. Sorry.

AS: They only do highlight videos for games that they win.

JM: And again, I go to Kentucky, so I can't give you guys too hard of a time, because that's all we do: is lose. Let me ask you one last question, and it's just like a philosophic one, but do you think that what you do up in the booth with music actually has a direct affect on what happens in the game, or do you think it's really more of an ambiance setting device?

AS: You mean... So, I think that definitely the crowd can affect the game, and we can affect the crowd. So, yeah.

JM: The transitive property.

AS: I think that if we were quiet; if the band wasn't playing; if we didn't have anything going on, the crowd would not be as loud. We're not to the level of some other places in term of volume of our fans, but it can get pretty loud in there, and we're going to have a full house tomorrow and it will get pretty loud, and I don't know if we're to the level where we're really disrupting audibles and things like that for the other team, but I know it fires up our guys. These are young men who are susceptible to being either lulled or fired up by that stuff. They're not an eight year NFL vet who's seen so much football that they're just going to be even-keel and play at a certain level. These guys, our young men, are going to be up and down, and if we can help them be up, then I think it helps.

**Ellen Kettler, Leland Stanford Junior University Marching Band Public Relations Manager, Stanford University
October 18, 2013**

John McCluskey: Your actual position with the band is Public Relations manager?

Ellen Kettler: Yes, I am our PR.

JM: What exactly does that mean that you have to do? Apologize a lot, or?

EK: No, actually we've been in really good standing with the university and with the public in recent years. I'm lucky to be in the era where PR is not a horrible job of constantly making excuses. My job is basically that I handle all of the band's interactions with the public. So every time a reporter or someone like you wants to come and talk to the band, they basically go through me first and I will connect them with people who may have more experience in the area that they want. Basically, if we're in public and they try

to approach a freshman, who is not going to know what they are talking about, I'm basically supposed to step in and make sure that the freshmen don't say anything idiotic.

JM: Just so you know, and I know I made that joke about apologizing a lot, I am aware... I'm not going to ask about the band's mischievous past. It's just a really interesting ensemble, and it was one of the bands that I knew I had to come and see from the beginning of this whole project. They're so distinct among major universities. There aren't a lot of other scatter bands, and I was like, "I've got to go see Stanford." I recognize that's a thing, but you don't have to worry about me making assumptions about the way that you are operated in the current day, and your marketing director, Andy Sikic, I just left his office at the Pavilion, and he was very complimentary of the way the band works with the athletic department and that kind of thing.

EK: Yeah, we try to keep a very good relationship with them, and usually if anything ever steps outside the line, it's usually one individual, and they are usually internally disciplined. I'm sorry today is so hectic.

JM: No, please don't apologize. You're the one who's making time. I'm the one who's coming here and like, "I can only meet this day," and you're the one who is cramming me into what is obviously a very busy schedule at Stanford, and I really appreciate it. And, you know, since I've even been bounced around by your band manager, I recognize that it is a really insane weekend and people are having a hard time.

EK: Okay, I found the answers so, if you want to get started we can go sit out in the sun.

JM: It's whatever, and it shouldn't take extremely long amounts of time... [Some conversation about horse care] Let's just start with this: the Stanford band has played a lot of different music over the course of its fifty years, and I know that you have a rock tune that you use as your official fight song.

EK: "All Right Now"

JM: Right, "All Right Now," but what other music is consistently associated with the Leland Stanford Junior University Marching Band?

EK: Usually we try to be playing songs that are Rock and Roll or popular music. All of our music is charted by our own band members, so it's kind of like anything that sounds like, "This would make a really good band song, and it's on the radio," they can make into a chart. You're not going to hear us really play like Sousa songs, except we have two that could be thought of as traditional marching tunes that we play at every sporting event. That's called, "Come Join the Band," and also "Bill Tell."

JM: "Bill Tell?" As opposed to William? Is there a spin on it that makes it into Bill? Is there a rock beat, or is it pretty much a traditional *William Tell*?

EK: It's pretty much a traditional *William Tell*, but it was just recharted for us, so they call it "Bill Tell." Otherwise, the songs that you'll find in our folder are everything from The Strokes, The Who, Tower of Power, to, I think recently we play "All of the Lights" by Kanye West. Anything our members think are going to make a good tune, we can turn into music.

JM: Is there anything that like fans expect, aside from "All Right Now?" Is there something you're supposed to play every game, or do you play whatever you want?

EK: There are certain points in each game that we play our traditional songs. "All Right Now" is every touchdown, at the beginning, and then we have a special remix of it that we play at the end, only if we on the field. Like a pump-up song we play kind of like is "Knights of Cydonia" by Muse. A song where if it's a really close game, we might be about to lose, there's one minute left, we'll play a song called "Mars."

JM: Yeah, Holst.

EK: And during that the mellophone section leader will do a little set up angst-thing, where like they'll rip their shirt and stomp around, and it's really silly, but it's supposed to be dramatic, like we're about to lose sort of moment.

JM: All of what you just described seems very traditional, what bands would usually do. Not accusing you of anything. You're actually contributing to the game-flow; you're actually looking, these are the situations and you're not just making jokes the whole time, right? Is that something that has shifted in more recent times, you've taken that traditional, "We're actually functioning within the context of this game," or is it something that's always kind of been overlooked about the Stanford band?

EK: I mean, I think it's something that has always been overlooked because our halftime and pregame shows, yeah we'll make jokes, we'll do comedic sketches, we'll play funny songs, the song titles usually have to do with whatever joke we're making, like we kind of try to tie it all together, but as far as actual sports go, once we're done doing our time on the field, our time up in the stands is—our function is to be there to support and to get the student section pumped up and be excited about football. Our irreverency doesn't extend to the point that we try to be counter-culture in the sense that we aren't there to support our teams. We're there to support the school, we just do it in our own way. So, we're definitely the staunchest supports of football, basketball, women's basketball, soccer. You'll see us at those games all the time, super happy, pumped up; we never sit down. It still definitely the function of the band to help the student body get excited, which has always been our overarching goal, and that's why when we think about our halftime shows, it's not like, "Alright, let's make these inappropriate jokes." It's more along the lines of "What can we do that the student body—kids that are under twenty-two years old—are going to find funny?" We also want older members of the crowd to find it funny, but we're mainly there to support the student body, and we want to do a show that people are going to laugh at and have fun. Our thing is that we don't think that people enjoy geometric shapes and Sousa tunes for a halftime show.

JM: Understood. So you guys are specifically marketing towards your peers more than the generic college football attendee.

EK: Yeah, I think that we try to make a show that everyone is going to find funny, and we do have a careful review committee that, back in the day, used to moderate us making truly inappropriate jokes, but nowadays they more collaborate as like, they have a bunch of college students who are writing a field show, and they take it to people working in student affairs and the athletic department, and the ideas that they, as adults, look at it, and will say, "Well, we don't think that our age group is going to find this funny, but maybe if you tweak it like this it will be funny for everyone." So, we try to make a show that is just generically enjoyed by everyone.

JM: What are you going to do tomorrow?

EK: I actually—I've been working so hard I'm not actually sure that I know the theme of our field show. Clearly it's going to center around our fiftieth reunion; we're going to make a couple of jokes about our past. We're spelling out things like, "The band is on the field," or something like that, which the true story of it actually turns out that the Cal band actually rushed the field first, but you just didn't know it because they were at the other end, and we were at the close end. So, true story is...

JM: Blame Berkeley. Understood.

EK: Yeah, so I actually don't know our field show yet for tomorrow, because I've been running around with the Equestrian team and whatnot.

JM: How would you describe—are you guys going for a specific environment? Is it fun? Is that what you're trying to create?

EK: We want people to have fun and to be excited. We usually try to start cheers in the student section and keep people on their feet and dancing if there's a halftime or a timeout. We've also had football players specifically request that we play certain songs during certain moments.

JM: Any examples of those?

EK: They decided that they really like one of our drums-only songs. When we only have twenty seconds or something we'll play a drum beat, and then we'll kind of play a bunch of different ones, and the one the football players really like is something called "Gatorade." I'm not a drums so I can't play it for you.

JM: I'll find it tomorrow.

EK: It's called "Gatorade," and they really liked that, and they liked the environment that it created, so we play that one a lot.

JM: What means of communication is there between the football team and the band? Do you know each other from classes? How do they get ahold of each other?

EK: There are people that—we're both part of the student body, we live in the same dorms, we're taking the same classes, but as far as how they actually give us direct feedback, it's usually something where they can fill our surveys or they can make a request to someone and they'll get shuffled down the line to us. Usually we deal mostly with Marketing, and most of our interaction with them is, "Okay, we're going to play an ad, and you guys can play in twenty seconds. Okay, go. Okay, stop now." They're just telling us how to fit into their schedule.

JM: About this environment thing, I came from LA, right, and I went to USC last Thursday and then UCLA last Saturday, and I was really interested in how they market themselves, because USC does, as you would imagine, are like, "We want to crush you." From the second you walk in the stadium, it is all very tailored towards, "You are dead already." And UCLA, on the other hand, was very much, "Everybody is here to have a good time. Football is fun for everyone," and they had an opening video where the players are like, "We hope that you have a swell evening." It's this very laid back atmosphere, and so I was wondering about if—and you mentioned, Stanford, there to have fun and you also said get exciting—and I don't really know if there is a keyword that I'm looking for that describes it, but something that distinguishes it from those two polar opposites. I know it is its own thing and its own culture, and I'm trying to figure out if there is a way that I can verbalize exactly what that is.

EK: I guess thinking about those two bands in particular, I would say that we do get along quite well with UCLA's band. We do not get along with USC's band. They do not like us. I think it's that clash of ideas about what it means to be a band at a football game, where theirs is very much aggression. It's very much like, "Us versus Them." We're duking it out. Where UCLA, I think, we track well with them because we're both excited about what's happening, but reasonable about it. We're excited and we're happy, and we cheer for our team no matter what's happening.

JM: What year are you here?

EK: I'm a junior.

JM: Were you here Andrew Luck's senior year? You guys were at USC, and you beat them like fifty million points to zero, or was it something like that?

EK: Andrew Luck's senior year I think would have been one year before me. I can't remember if he stayed and did a co-term or if it was his senior year that he was here. All I can remember is that he had the opportunity to leave but he stayed. I forget if it was for co-term or if that was his senior year, but we did go to USC my freshman year, he was with us, and we went into overtime because we were tied, and we ended up going into triple overtime, and winning in that third round of overtime, which was really dramatic

and really exciting, and it was a ton of fun to be there. My understanding is that a few years before we did beat them by a lot of points. I don't know the story that well...

JM: I think that's the one I'm thinking of...

EK: Yeah, the "What's your deal" story?

JM: I don't know if it's the "What's your deal." What I'm thinking of is when your band played the USC fight song. Is that the "What's your deal" story?

EK: Oh no, no. We always play their fight song.

JM: Oh, okay.

EK: It's kind of a joke on the fact that they hate us so much that we mess with them so much, because when they get first downs they play "All Right Now" [it's actually on interceptions], and so we sometimes come back with learning their fight song and playing it every once in a while. They play the same three songs over and over again, which we find endlessly annoying, and so we'll sometimes make little jokes on it.

JM: That's kind of an interesting inter-band relationship, since you mentioned that you guys don't get along with USC's band. Is it because they are so serious, and you guys are informal?

EK: Yeah, we did a field show a few years ago that they did not agree with. It wasn't horribly offensive, but it just happened to be taken a little bit too harshly by them, and they just said that they really don't like us, and it's something that spread through. There's not just a rivalry between Stanford and USC, they actively dislike the band, which we find just hilarious because we're like, "We're a marching band. What? Are you really that concerned about a marching band?" But they will do field shows where they pretend to march like us, and make fun of us, and stuff like that.

JM: What was the field show that they took offense to?

EK: There was a field show where we made jokes on, they have an alumni, Joe Francis, who founded "Girls Gone Wild," and then was later accused of tax evasion and using girls that were under eighteen. Clearly, overall, an unsavory fellow, and our joke was no matter what school you're from, you can agree that this is not great behavior, but apparently, accidentally, without our knowledge, we performed that show at their alumni weekend. So, it was more along the lines of we were making fun of an alumni during an alumni weekend. But the point of the show was more along the lines of like, "No matter who you are, USC or Stanford, you can agree that this is not great."

JM: Is that something that like prompted the intense checks and balances that you guys have, or were those in place already and they actually thought that that show was okay?

EK: I don't know that that was a show that they were specifically upset about. I think it was probably, based on the reaction from USC, they may have later reconsidered a couple of the shows that they allow through, but I think that wasn't one of our major ones that's seen as one of our big overstepping the lines between being funny and straight-up offensive.

JM: Can you think of any examples of where something that the Stanford band has done has changed the emotional flow of the game, for better or worse? Because I'm sure if any band affects the emotional flow of the game, it's probably the Stanford band.

EK: Hmmm.

JM: Any game. I mean, you've only been here three years, thought that may be a long time in college.

EK: I think that we've mainly served to pump up, get people excited, rally around our team when we're losing. I can't think of a time where we have adversely affected what has happened on the field, or a result. We've never been told that the football team is upset that we did something. I think that in general we have a positive impact, and I think that we would have been told very quickly if we were not having a positive impact.

JM: Can you think of any situations where maybe you put a positive spin on something? Where maybe the game wasn't going well and you played the right tune, or got the crowd involved in some way that turned the stadium around?

EK: I don't know that there's a time where we specifically really made a huge difference, but I think it's a general presence that we always have. Where we're losing and things are down, playing those specific songs, like "Knights of Cydonia" and "Mars" and stuff that really gets people excited and is very intense and charged, I think that it helps. And then starting cheers like "Go Stanford" and "Viva Stanford," stuff like that, I think is always appreciated by the student section and the athletes and the spectators.

JM: Absolutely. So do you think that what you guys do is more of an ambiance-setting thing than it is a "we are actually changing the way that the game is being played?" I guess that the intensity of the philosophy of what you're doing; how powerful is your affect? You know?

EK: I guess that's hard for me to think about because I can't think about—I've never been to a game where we are not there, so I can't really say how the student body would be without our presence. I guess, like a football game, people are going to be excited either way, but I think that when it comes to very tight or very nerve-wracking games where things are very close, I think that we do have a big positive impact on keeping, if we're losing, keeping the student body positive and excited, and I guess somewhere in-between the two we set the tone for everyone, but then we also try to shift the student body towards a more excited state if we really need to rally behind the team.

JM: And you said all the stuff about headsets and the interactions between the teams, those are all basically in my inbox, right? Unless you know the answer to that... How does the inter-stadium sound forces—how do they relate to each other. The PA system, you guys...

EK: That's mainly run by marketing. They'll tell us when we can play and when we don't.

JM: Is that a positive relationship from the band side of things?

EK: Yeah. We will sometimes be sad if we don't as much playing time as we would like, or if we think that it's a particularly crucial moment and they choose to play an ad instead of having us play a pump-up song, but in general it's definitely a very positive and very back-and-forth, where marketing sometimes comes to us with an idea. Like, "we want to see if this cheer will work in the stadium. What do you guys think?" And we'll tell them, "well, maybe if you change the wording or change the way that it's run we think the student body will like it better." Cheers being come up with non-college students, they sometimes come up with really cheesy things and we're like, "People aren't going to cheer that." So, it's definitely a back-and-forth and definitely very positive where we both help each other.

JM: In general, if they say, "We're going to play an ad right now," you don't override them? You don't play anyway?

EK: Yeah, yeah, yeah. We definitely respect when they want to play something, and come in and cut off as they tell us to. Because it doesn't really help anyone to have competing interests happening during a football game.

JM: You said most of your stands tunes, halftime shows, and those kinds of things are all arranged by students. Is that any student who wants to can arrange a tune for the band, or is there a designated "this person writes the tunes, this person writes the drill?"

EK: So, to a certain extend, we had a lead arranger on staff, but

JM: On staff? Paid staff?

EK: Oh, we aren't paid, but staff is about twenty people large. It includes my staff position. It includes the people who come up with the field shows, called graphics, the people who keep our music organized, libraries, our treasurer, our manager, our assistant manager, our three alumni relations chairs, all of the section leaders, the drum major. It's a very large organization and it takes a lot of people to keep it running in the correct way. Anyways, so we had a lead arranger, and he was kind of in-charge from the time that he was here, but generically, basically, anyone can come up with a tune. They're encouraged to take input from our music director, John Carlo, who works in the music department. He will help them make it, because charting music is hard, he'll help them make it into a real song that makes sense to people musically. Then they come and bring it to us at

what's called a "Small Group Setting," where a smaller version of the band will come and play it and give input back. Whereas someone who plays a saxophone tries to chart for the trumpet might accidentally make it too high or too low, and they'll be like, "This is really hard for us to play." Stuff like that.

JM: Let's see, logistically, you've got directors, arrangers, composers; you've got some staff supervision; you've got a committee that checks everything. It seems like you've got a really elaborate organizational set-up, and I'm sure it's evolved very gradually over time into that from its origins fifty years ago. You guys replaced a fired band director? Is that what happened?

EK: Basically what happened is the band had a director that we apparently adored, and when he was dismissed the band got extremely angry and went on strike and missed the first football game of the season because they were protesting against his dismissal. He was replaced by a somewhat younger guy named Arthur Barnes, and under him, Barnes and the band at the time came to an agreement where it became a student-run organization. We are, in that way, completely autonomous. Our entire staff is students. Our manager, assistant manager, students. They work, clearly, very closely with student affairs, because if you think about it we have to cooperate with the school. We can't be completely doing our own thing. That's not really going to work with football and all the things we support. But we did have to become this elaborate organization because we're doing the function of what's usually controlled by the school, the university—professionals that are paid—and put it in the hands of students. So, we have a lot of people who work very hard to keep the band running.

JM: Is the band miked in the stadium?

EK: No, we generally have about one hundred and seventy people, so we have plenty of sound.

JM: It's a smaller stadium too. I don't mean... It's like fifty thousand, sixty thousand?

EK: I'm not sure how many, I guess in the sense that it's not the Rose Bowl of the Coliseum, so it is smaller in that sense, but I think it's also where those are definitely sloped like that, our stadium is more upright. So, I think it does help sound in a lot of ways. It can also be confusing because when we're on the field we can have a lot of rebound, because it is so upright.

JM: Do you have any issues with getting projection to the whole stadium, or is that a non-issue at Stanford Stadium or Cardinal Stadium?

EK: It's not really a big deal. Again, we have a lot of member. I think that the one time that we are miked is that our trumpet soloist is miked for his National Anthem performance.

JM: He does it by himself?

EK: So the start is a drum roll, and then he plays his solo, which is probably about 80% of the song, and then the rest of the band comes in.

JM: I now remember your national anthem.

EK: And the rest of the band comes in and finishes the song with him.

JM: If I think of any other things, I'll email you, but I think you've done more than what I needed, and more than enough time. Enough of your day talking to me, you probably have lots of real things to get to.

EK: No worries.

JM: But I'm really looking forward to it tomorrow.

EK: I'm sorry I won't be there tomorrow.

JM: You won't be there tomorrow? Because you have important things to do here?

EK: I will actually be at Cal-Poly with the dressage team. I'm very sorry to miss our reunion. I'll be doing some of the things tonight.

JM: So you are an engineering major, I'm assuming?

EK: I'm a biology major.

JM: If you want to meet in the engineering quad, I assumed you spend your time in engineering.

EK: I'm a biologist, but some of our major classes happen in the Hewlett building, which is on, kind of, the engineering quad.

JM: Okay, so you're a biologist who competes on the Stanford University equestrian team, and is an officer, staff member, whatever, in the band. You've got a lot going on.

EK: Yeah, but it's a lot of fun. It definitely can get hard splitting my time between here and there. For instance, this weekend I have to be gone for a competition, and it's one of our, you know, this union has been in the planning for around five years at least. It's going to be around eight hundred band members, and so having every staff member present is important to funnel that energy.

JM: When does the band practice, by the way?

EK: Every Monday at 7 pm, and then if it's a football week, we'll have three field rehearsals, Wednesday, Thursday, and Saturday. All of those are about two hours long.

JM: And all of this is, like, you don't get class credit for this. This is student run, right?

EK: You can get one unit of credit for it, because it is a lot of time.

JM: I wasn't really sure.

EK: We also will have events during the week, where we're performing, but we're playing the songs, so it's always helpful. We'll run rallies; we'll run around the campus; we'll go play for private organizations; we play at the beginning of the San Jose Special Olympics. We try to do a good mix of community service, service for the student body, and then whoever hires us.

JM: Fundraising, right? You've got to make the monies.

EK: We don't do an intense amount of fundraising. We have a whole complicated system that I'm sure our treasurer knows way more about than me, but we have some sort of endowment fund, and then I'm sure the alumni...

JM: Is that one that the university set up for you way back in the long, long ago instead of paying a salary for a band director, or is it like alumni paying for it?

EK: I think it was set up by us, and is now usually supervised by alumni, so it's called "Enrichment Band Fund" or something. It's controlled by the Stanford Band Alumni Board. It's usually allocated by them towards either what we need. It's mainly used for instrument repair, uniform upkeep, buying new instruments. Things that really are key to keeping the band running. And then we do, as a student group, we get something called "Special Fees," which every other student group also gets, which is voted on by the student body as to how much money we will get. Usually, we get enough votes to be allocated what we ask for, because I think most people are happy about our presence.

JM: Do you get any money from athletics?

EK: I think that when it's something directly athletics related, yes. In the sense that when we travel with them, they'll pay for a certain number of hotel rooms so we can be there with the team. I don't think they expect us to do that on our own dime, but usually they allocate a certain number of rooms, and, my understanding is, generically we want to bring more people because one of our biggest pillars is all-inclusivity. We want everyone to feel welcome, so we don't want to do cuts when we're travelling somewhere, especially with the football team. So, we will pay out of our own pockets in order to take those members.

JM: I remember a couple of years ago you went to the Orange Bowl or the Sugar Bowl, or...?

EK: Yeah, we went to the Orange Bowl. I was unfortunately not in that; that was the year before I got here.

JM: I remember the whole band going, and I thought, "That's expensive." I know that's hundreds of thousands of dollars to take two hundred people coast to coast and then put them in hotel rooms for just the weekend.

EK: The Fiesta Bowl, we took a huge band; we took a plane there; I think we were there for a week.

JM: Was it a charter plane?

EK: I think in that instance it was a chartered plane.

JM: I was just trying to imagine book one hundred and seventy six on a United flight. It would be miserable.

EK: Yeah, for some of our smaller travel during the basketball post-season, we'll just go on like, Southwest airlines and stuff like that. Every once in a while it will be a chartered plane if we are travelling specifically with the basketball team. Like if we are travelling with them or separate from them, we'll kind of.... That's all just logistics more than anything else.

JM: Let's call it a day.

EK: Alright.

Megan Robertson, Director of Promotions and Gameday Experience, University of Oregon
October 25, 2013

JM: [Your position] involves all sports, and not just football?

MR: Correct. I also have an assistant director and Torrey is our graduate intern, and we have six undergraduate interns that help us out here.

JM: So you have an assistant director, a graduate intern...

MR: An assistant director, a graduate intern, and six undergrad interns.

JM: You can't do, obviously, all the sports, otherwise you'd never have a night off.

MR: Yes, I personally can't. Let's see, I oversee football, men's basketball, track, and baseball.

JM: Oregon's big sports, right?

MR: Yes. Major in terms of fan attendance, not necessarily in terms of...

JM: Not to say that one is more important than the other.

MR: Yes, because our volleyball team played for the national championship last year. MY assistant oversees our volleyball team in the fall, women's basketball in the winter, and then softball in the spring, and then our grad intern does soccer in the fall, acrobatics and tumbling—the new emerging sport—in the winter, and then lacrosse in the spring, and then helps out with some tennis events here and there.

JM: I'm going to ask you mostly questions about football, but if you've had experiences in any of the other sports that you think could help illuminate your answers or anything like that, don't hesitate to use those, because it's not like I am not interested. It's just outside of the main scope of the project. I'm really looking at the reasons we play certain tunes in certain moments in stadiums, and I know that in college football there's a lot of that that has to do with bands and the systems that the bands set up, and I'll be talking with Dr. Wiltshire later today, but are there any pop tunes or canned music that is specifically associated with the University of Oregon, or that you feel is particularly successful here in Autzen stadium?

MR: One of the tunes that has become successful, and it kind of stemmed from the football team and their—they play music during their practices, and when Chip Kelly took over as head coach, we changed kind of the way we did pregame, which was, we got a lot of our announcements out of the way pregame, and he was under the desire to not have any announcements because that doesn't really pump up the players. That's our whole point: let's pump up those players pregame, get them ready for the game. So, we went from that to just having a rotating graphic on the video board that has more of the text of what our announcer would be saying, and just playing music. It's the players' mix, just what—within reason, we want to keep it family friendly—but it's what the players want to hear, and that helps them get in the right mindset, and a lot of what it is is played at practice. And so, what happened at practice is they kind of developed a stretching routine that they wanted to do pregame, and that involved a song: "Joker and the Thief" by Wolfgang, maybe? [Wolfmother]

JM: Okay, I will figure out who..

MR: "Joker and the Thief" is the name of the song. It's "Wolf-" something that sang it. And so they have a whole routine that they go through, and at a certain point in their pregame ritual we play this song, and they all come together, and they all stretch during this song. Well, it has a beat of "boom, boom, boom, boom," and so when we started playing it in the stadium, all of the students started clapping that, and now, in the past three years, it's become a tradition, where the students get down there early so they can clap to this song. This song has actually spread from football, because the students, whenever they hear it, they clap to it. We started using it in men's basketball to lead into

the second half, and the fans—it's an automatic when you hear the song you feel like you need to clap. So, it's transcended into our other sports, but it started with football. We're actually tweaking, we'll see how it works tomorrow, we're actually taking that song, because we play it about thirty-five minutes prior to kickoff for the teams stretching and there aren't a lot of people there—a couple thousand, but not the majority—so we're trying to play it again right before kickoff and see what it does, and see if it amps the crowd, because we've had something else in that place that's not working, so we're switching up a little bit. But that's the one song that I can think of that has come from the players, and that started at football and has come from that. A song that actually started at baseball, because we do walk-up songs at baseball, and it was one of the player's walk-up songs, and it kind of became our rally song at baseball, it's called "Hands Up in the Air," and that has now become—we do a fist pump cam every game at football, and that has become the song to go with it. And everybody... We've done it at basketball. So those kind of two songs are songs that I may not have heard anywhere else, but really have an impact with our fans.

JM: And don't even feel like just because you've heard a song somewhere else that it isn't still important to your Oregon experience.

MR: Right, but those are ones that I think have... It's one thing to take the song and—I don't know what the right word is, but—force it on the fans. It's another the have that song come from the players and have meaning to the players, and it becomes something that the fans get into, rather than those typical songs: Zombie Nation["s "Kernkraft 400"]. What are the other ones? "Welcome to the Jungle," "Crazy Train." Those are the ones that you—those always get fans riled up, and they are used in multiple places. These are the two songs that really have grown into something that our fans almost expect them to play them.

JM: Do you still use those other, your "Seven Nation Army's" and Zombie Nation's?

MR: Occasionally. Occasionally, yeah. We use it more at basketball during what we call "hot timeouts. So, because the crowd is closer and feed off—the team feeds off the crowd more so. We have a very knowledgeable football crowd. They don't need a lot of songs or anything else to get them pumped up and loud, whereas basketball, we're still kind of training.

JM: I'm very much with you. You mentioned two really, two examples—the song from baseball and the song from football are pretty interesting, because I'm very interested in how much player input there is in the music that actually gets pumped into the stadium. Do you guys—you say you use a football mix in the pregame. Is that something that the football department actually gives to you, or is that something that you arrange with the players or the staff?

MR: The football department basically gave us a whole folder of music, and just said, "We'd love for..." It's not the same thing over and over again. They have specific songs—I brought my football script for tomorrow—but they have specific songs that are

played. So, when the DB's, running backs, and tight ends come out for warm-up, they want this song, and that's chosen by them at that specific moment. When the o-line and the d-line come out, they want this some.

JM: Who creates the script?

MR: Me.

JM: You created the script, okay. They just send you a message and...

MR: They just said, yeah. So these are the three songs and then there's "Joker and the Thief" there. These are the three songs that we want played at this moment. The rest of the songs, just pick from what we gave you.

JM: That actually might be a first for me, in terms of having the athletic department provide, "These are the music [selections] that I want you to play," and actually going that far. Is it like that with all your sports, or more so with football?

MR: Warm-up music, yeah. We try to... In-game, they don't pay attention to it as much. Warm-up, we've found, is kind of the player's time to get their mind in the right set, and when you see so often, with the Olympics—I watched swimming at the Olympics—and all those swimmers come out with their headphones on, and they're listening to their music; they have their routine, something that gets them pumped up for that race or that event, and so we're trying to do the same thing, and we found that the players are appreciative. Whether it affects their performance on the field or the court, I don't know. But it at least is something that we can easily do, like I said, as long as that music is family friendly, that's something that's really easy for us, and kind of helps us out because then we don't feel like we have to be the ones that are picking all the music. We get a little of input from them. It keeps us current with what we're playing, not just what we listen to.

JM: Do you guys have any sort of crowd feedback about your production? Do you have surveys that you send out after games?

MR: Not after every game. We do it every so often. Probably once every other year, every couple of years, we get feedback as to what they want to see. We have one football survey that's going out next week that has a lot—it's not just about gameday experience with music and all of that. It's about ticket prices and all of that. We try not to bombard our fans with surveys, but when we do we try to make it kind of widespread in scope.

JM: Has that had any impact on the kind of music that you plan for the game?

MR: A little bit. A little bit. Generally our fans are not upset with what...

JM: I'm sure they're not saying "I want you to play 'Crazy Train' more often."

MR: What we get more often from our fans is, and this is sad, is like “the music’s too loud.” Not necessarily the selection. Or, “we want the music louder.” You know...

JM: Just wondering. How do you work with the band in the stadium? Is there a headset that you communicate on?

MR: Yes. We’re on Clear-Com headsets. So, they’re listening to everything, and that Clear-Com is also tied in with the people that are switching the video board. I sit in the press box, and I’m on headset with the guys putting the graphics and live-feed and all that on the video board, as well as the band. So, we’re all coordinated. So, if we need to—there’s one time where if we have a fan-cam that ends one of the timeouts with just music, and the band doesn’t play during that timeout, but the music that we play during that first fan-cam is meant to pump up the defense. So, that has to be played during a timeout when the defense is going to follow that timeout by coming on the field, hopefully for the first time, but just coming on the field. If that’s the first timeout, if that’s the second timeout, if that’s the third TV timeout, we need to be flexible and switch that up to be able to have it followed by the defense. That’s why it’s nice to have the band on, because I go, “Okay, we’re going to switch this. We’re going to move this here, and move this here.” And then we’re able to have that instant communication to where they know whether they’re going to play, whether they’re not going to play. And then I can say can say, “Hey, we’ve got to add this. We’ve got to add this.” Or, “After this read is done, band it’s yours.” And they have the script so they know as soon as the PA announcer finishes this particular sentence, they’re good to go. They’re generally right on top of that.

JM: And you usually divvy up... Basically, you script out the preplanned timeouts and the TV timeouts, as well as the impromptu coaches’ timeouts. Does the band pretty much get free reign in-between plays and that kind of thing, or are their other, say, canned music

MR: No, they get pretty much free reign. They really... Eric and I work really closely together, and, since he’s been here—how long has it been? Seven years now? Eight years now? In developing the type of songs that we play in between plays. We run a very fast offense, so there’s not a lot of playing between plays, and so we’ve actually—and Eric can tell you more about this when you meet with him—but we’ve developed, or he’s developed, the band has developed certain songs that we play. When Marcus Mariota makes a really long run, they’ll play “Hawaii 5-O” theme song. There are certain songs that they’ve picked up on. He’s really good about knowing when to play, I think it’s called “Rock and Roll Part 2,” I call it “The Hey Song” [sings some of the melody].

JM: I call it “They Hey Song.”

MR: I mean, yeah, I think the technical term that he’s going to call it is “Rock and Roll Part 2,” because that’s the real name of it. He’s really good about knowing when to throw that in, or if I request that. His music selection, he tends to do on his own, but we’ve

developed a good list of crowd pumping songs that the band can play, and appropriate songs for certain moments.

JM: Do you ever chime in and say, “I really think we could use a ‘Darth Vader’s Theme?’” I don’t know...

MR: Yeah, if I feel like there’s something that needs to be added to that repertoire, or that there’s a certain song to play a certain moment, but he’s pretty good about knowing. We’ve worked together for so many years that he’s pretty good about knowing that I’m going to ask for that, so...

JM: Speaking of situationally, is there anything that you do up in the producer’s box—and I know the band really deals with the most quickly evolving situation in terms of playing for downs and that kind of thing—but is there anything that you do for any specific scenarios? Like, a lot of schools do “Hells Bells” on defensive third downs. Something like that?

MR: Kind of like I said, our football fans...

JM: Just know?

MR: Just know. And they would almost get upset if we added something like that because they would feel like we were stepping on their toes. They know to make noise. They make noise. I mean, Autzen has been regarded as one of the loudest stadiums in the country, and the most involved fans. They don’t need that [mimics a PA announcement] “Third Down,” or I know the chain saw is what the Beavers do. “Hells Bells” and things like that that people do, we don’t do that. We use the video board. We do “Make Noise” graphics, or “Get Loud,” or “Noise Meter” or things like that, but we don’t do any sound effects. The only sound effect we do from up there is a foghorn when we score.

JM: Okay, foghorns on scores. Anything on kickoffs? Usually there’s like a first kickoff song or something like that.

MR: Well, like I said, the very first kickoff we’re going to try “Joker and the Thief” this week. We have had... In the past two years we’ve been doing a video that’s spoken word, basically, and then that normally, literally ends the minute he’s going to kickoff. So, we go right from that to just a yellow graphic. The problem is that our fans are being so loud that they can’t hear the video, so we’re moving where that’s located. So we’re going to try “Joker and the Thief” and see what that does. In the previous years we’ve used “Welcome to the Jungle,” “Crazy Train,” all those songs.

JM: Okay, so aside from the “Joker and the Thief” and your fight song and Alma mater or whatever Oregon has, is there any other music that’s kind of traditionally, like for generations, has been associated with the University of Oregon?

MR: Not really. We're kind of the non-traditional school. I mean, our only other tradition, and I don't know if it's music based as much as it's video based, in-between the third and fourth quarter we play "Shout" because that was a big song in the *Animal House* movie, which was filmed on-campus back in the 70s. So, we use the clip from *Animal House* when they—I don't know who it is—the band that comes in a plays it. I can't remember the name of it right now. So, that's our tradition between third and fourth quarter. I think Wisconsin plays "Jump On It" [Jump Around], and everybody has their traditions. That's our tradition. I don't know if that's more video-based or audio-based, but...

JM: Well, video-based counts as audio-based.

MR: There you go.

JM: That's kind of the beauty of it. Well, unless you're showing black and white films.

MR: Yeah. So, "Shout" is the only other, I guess, tradition that we have.

JM: Do you guys use other videos in the stadium, or is that just the one that works its way in there?

MR: That's the one that I would say is movie-based. I mean, we use our video board all the time.

JM: That's what I really mean: movie clips.

MR: No, that's the only one. We've developed another, and you'll see it on Saturday, but we've developed another, but it's not really a movie clip. It's two of the Three Stooges. I don't know, but it's a picture of them in black and white going like this [puts index finger to lips], and then we follow that up with "Shhh, offense at work." So, we do little clips and funny things in there. We've done, because this is a tradition here, we've done, we had a picture of Spock doing this [making an "O" between his hands]. We had all sorts of celebrities making the "O."

JM: Was it just a clip where Spock just happened to be making an "O."

MR: It was literally a picture of him making an "O." I have no idea why.

JM: I was wondering if someone had hired Leonard Nimoy to....

MR: No, no, no, no. I don't know why. He was all in his get-up, and it wasn't just the actor; it was Spock, and I don't know why. I don't know if it was in one of the shows that he did that. It had nothing to do with Oregon, I know. He was probably doing something else, but, yeah, it just happened to be him making the "O." And, gosh, I'm trying to remember if, like, Puffy Daddy. There were several others that we did, but those are the

only movie clips that we used. The rest is highlight videos from the past, or other things like that.

JM: A thing that has been really interesting for me on my west coast trip here, has been trying to describe the way the environments I feel like each stadium is going for. I started at USC, and, even though they aren't doing so good this year, they very much have a "We are coming to crush you" kind of feel. Their whole atmosphere is, like, blood red, and the kind of music that they play, and the way that the band is directed, it's all very much "Death is imminent." And at UCLA, not as historically great, they had these intro videos at the beginning of the game that were like, "Hey everybody, we're really glad you're here." Players are like, "We hope you have a pleasant evening." And I'm like, "Okay." So, they're like, "We're just here to have a good time and enjoy ourselves." And then Stanford, you know, with their band and the way that they kind of run things, it doesn't take itself very seriously. It's really more about fun. How would you describe what you guys try to do here at Oregon? It's supposed to be—it's famous for—it's supposed to be like a really intense environment.

MR: That's my one word that I was going to say. It's kind of, "Intensity." I think that throughout the game, it may change. So, every game starts with that intensity. The music that is played every game for the team is the rap, is the rock, is the intense, fire-it-up, just, yeah, intense is the best way to put it. And then, as the game goes on, it kind of depends on—it may grow in intensity, or it may just become fun. And I hate to say this, because I... So far this season, we have lost our crowd, and so the people that actually stick around to the end of the game, by the time we play "Shout" and that kind of stuff, it becomes just "Fun." I would hate to say... The way the team works, we're all about speed. So, you almost get this energized feeling of "You know, we're going to go really fast, and the band doesn't play very much, and when the band does it plays right there, and they play for twenty seconds, and their playing," and you get that. But it depends on who we're playing, because we'll get that on offense to where you just, you're in it and it seems like everything is just flying at you, and if we've got a team that huddles, we're like [exhales]. But then it's the crowd making noise and being really loud. So, I think that we just go for that intense... Intensity is what we...

JM: Hard out of the gate...

MR: Yeah. Hit them. Hit them hard. Score early. Score often. And then, depending on what happens, it's like, "Okay, now we're having fun."

JM: Right. If the crowd has a reason to stay in it, you can try to amplify the experience.

MR: Right. Then, if it is a close game, then we go back to being serious, and still being in it.

JM: Well, let me ask, just building on that—this will be our closing question. Do you think that what you do with music, and what you and Eric put together in this stadium, actually has a direct affect on what's going on on the field—it's kind of philosophic—has

a direct affect on what's going on on the field, or do you feel like you're really just creating an atmosphere?

MR: Based on the feedback I've gotten from players—not necessarily in football atmosphere, but in other atmospheres—they notice. They notice more when we don't do things, rather than when we do, but it does... I think that—and I have to feel this, otherwise I wouldn't do my job—I think that what I do affects the fans, and what the fans do affects the players. I think that our major job, through music and through everything that we do, is to get the fans involved in the game, and to have the fans be loud and be cheering helps the players perform. If that makes sense.

JM: Yeah, it does. And with player feedback, is there any sort of example where something was missing, and a player was like, "Hey, where was the...?"

MR: More at men's basketball, because I talk to those guys more often. Like, "Hey we had a really good run, and the song you played, meh," sort of thing. Like, "We'd really like to hear this song if we go on a really," you know, "to keep the crowd into it, and we think that..." So, it's more of, you know, "Thanks for helping us, but we'd love to hear this," or "We think this would help the crowd," or "The crowd really just died at this point."

JM: Yeah, "You've got to quit playing rock ballads after the..." I couldn't come up with a good example.

MR: Yeah, I can't come up with a specific example either to give you, but, yeah, it's more "Hey, we'd love to hear this because this really gets us into the game," rather than the slow stuff, or the "old stuff." I hear that more often, like, "Hey, can we get some current." Some current songs?

JM: And old means, like, what? Six years old?

MR: Yeah.

JM: Nothing from 2005.

MR: Yeah. There are some songs that transcend, but a lot of times they're like, "That's old. Can we get some new stuff?" Or, more so, that it's—they just want it to be fresh. Like, "Hey, we played that last game," or "Hey, we've heard this for a month now, can we add some new stuff in there?"

JM: And that's—sorry I keep following up—but do they tend to like things as in "This Year" current, or is it just within the last couple years?

MR: It depends on the player. As a team, yeah, within the last couple years. Sometimes there are players in there that, you know, they love the oldies, or they love... But as a team, as a whole, they tend to like the last couple of years.

Eric Wiltshire, Assistant Professor, Assistant Director of Bands, University of Oregon
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JM: What I'm doing is, essentially, looking at how we use music to narrate live events. It's nothing too phenomenal. It's just looking at "soundtracking," basically, and college football is kind of my case study for that. And my theory behind it is—and these where you've got to get musicological, to swing it into a musicology dissertation. My theory behind it is when you're putting music over something that is developing live in front of you, you are kind of creating an idealized spin on everything. So, you know, what's really good is really good, and what's bad is just something that is preceding something good happening.

EW: Sorry, I'm totally preoccupied with... I have to plug my iPhone in, or...

JM: Oh, it's fine. I understand. "Or disaster strikes."

EW: Or rehearsal won't happen.

JM: I understand. Very well. I had to plug my phone in, or else the interview wouldn't happen. And, so, when you are creating this idealized, musical form of an event, you basically have an idealized version of the culture of the game. So I'm using music as a way of looking at sporting culture and football culture in new ways. Not necessarily in ways like, "Oh, this school is more urban than this school," but trying to make it into a generalized thing by taking case studies from around the country. I think this is my tenth stop. However many weeks it is into the season, I've gone to one more game, because I went to a Thursday/Saturday turnaround in LA two weeks ago. So, I went to the Thursday USC game and the Saturday UCLA game, and then Stanford, and then here. Really, I followed UCLA up the coast. I went to UCLA at home, and then UCLA at Stanford, and now UCLA at Oregon.

EW: That will actually be interesting.

JM: Yeah, I think it will be. And actually Gordon—their band director, who you probably know pretty well—Gordon brought his full band to Stanford, and because their stadium is so small, as opposed to the Rose Bowl, I could hear them way more clearly in the Stanford stadium than I could in the Rose Bowl, even though they're miked in there.

EW: Are they miked?

JM: Yeah, they're miked.

EW: I'm interested in that.

JM: I'm interested in that too.

EW: I see that happening in more and more places, and it makes sense to me.

JM: Yeah, Michigan mikes. Even if...

EW: Yeah, that was the one that...

JM: Very traditional Michigan, who I went to when they played Minnesota. If very traditional Michigan miked their band, it's only a matter of time before everyone is mike'ing their band.

EW: I think bands run the risk of becoming irrelevant.

JM: If they don't mike?

EW: If they don't mike. Especially in like a "Michigan Stadium."

JM: It's amazing to me, even in stadiums.... Like, how could they not mike in the Rose Bowl? That stadium is too empty. It's too spread out. There's no way a band could even function. How have band's functioned in there for one hundred years without mikes.

EW: The west coast bands tend to be smaller than, like, an SEC band.

JM: Or a Big 10 band.

EW: How big is Tennessee?

JM: I think Tennessee's pregame stays at three hundred, but their band fluctuates to about three-fifty. Year-to-year, it depends.

EW: Yeah. We're at two-fifty for the first time since the mid-80s.

JM: Congratulations.

EW: Which is exciting, but we were in the national championship with Auburn, and they had fourteen buses, and as many trumpets as we had brass.

JM: Yeah, Scott Atchison, who has spoken very highly of you, our new athletics band director at UK, that's his job: is to get the band to be "SEC-ish," because it hasn't been in a while.

EW: Yeah, but if you have three hundred something people, you have a better chance of filling the stadium. But if you don't, you have to—and I've found this more with basketball as we opened our new arena—is that the band we were putting in that arena couldn't compete with the new sound system they put in there. The sound system rattles the walls, and they do this big open and everything shakes, and then the band comes in

[mimics trumpet melody]. Then the band's not as effective, and it needs to get miked into the... So, and the mike'ing will put the band, live sound, but at the same level.

[Dr. Timothy Paul – Associate Director of Bands - briefly interrupts conversation]

EW: So we were talking about mike'ing the band. That's where we left off.

JM: And that's where we're heading in the future. Especially with your two hundred and fifty member band versus like a four hundred member band.

EW: And Autzen is not a Rose Bowl, in that it's loud.

JM: It's kind of famous for that: for being an intense location.

EW: They say about one hundred and eighteen decibels, which is not quite "jet-engine," but it's getting into that range.

JM: What I want to talk to you about today is how you program, why you program that way, and what you're going for with that programming, environment wise. So, let's just start with these really generic terms. When I was in LA, I went to a USC game, and their environment, you can tell, they all generate towards this, "We are here to murder people. That's what we are doing here. We wear blood red. We play a very specific type of music. Dr. Bartner does what he does, and we'll play 'Tribute to Troy' until you are a piece of pulp on the ground." UCLA, on the other hand, was really interesting because at the Rose Bowl they did these player intros where they were like, "Hey everybody, welcome to the Rose Bowl. We hope you have a pleasant evening." So, it was very much like, "We're here to have a good time," and that speaks to the two different traditions that those schools have. I was wondering if you could describe what kind of environment you guys want to produce here at Oregon, like what you're kind of going for, before we get into more specifics.

EW: It's really interesting, because the way we talk about tradition here is, in my mind, a little bit, I think of it as bizarre. The thing that we say is, "Our tradition is innovation." Or people translate that to, "Our tradition is that we have no tradition," which is kind of the same. So, it's weird because this is my eighth year and in that time there's been three different athletic directors, and so the vision has been in some ways consistent, but in some ways it's not really something that we've talked about, or that they've talked about with me. It's more of something that I grab on to and figure out what it is that athletics is going for, and so the communication with them isn't that good. What I'm trying to say is that I guess a lot at what they're trying to do. I think the way things have developed is that loud is important. That mass of sound is an important thing. In Chip Kelly's time, I think that's refined into some more really programmed kinds of things, and I've started programming what we do so that people know what's going on, and so it does kind of "soundtrack" the game. But the introduction, you need to be out in the stadium during the whole football warm-up, because they've got a soundtrack that's timed out so that when things are happening on the field there are specific things that go with it. They've got it

really choreographed in a lot of ways, and so all the way up to when the team runs on the field and the game's about to start, everything is pretty programmed. I'm not sure that's typical in most places. It's new here that it goes as far back as forty-five minutes before kickoff that that program starts. We used to play in the stadium when they let the students in. As they came in we would play for them.

JM: How early is the band in the stadium?

EW: We're not in until pregame, so twenty minutes before. We've had some changes because they moved the visiting team locker room. We used to run out of the east tunnel, and now the visiting team exits the field through the east tunnel, and so that changed our whole pregame entrance, which was kind of a bummer, but now we're finding a new way. I don't know if I'm answering your question, but the other part of it is that I think that there has always been, not always, but in recent history there's been kind of a "Heavy Metal" vibe. They've got the motorcycle and the Harley is a big part of it, and they do "The Joker and the Thief," one of the tunes that works real well, but also, in the third quarter break, you'll hear "Shout," which has historical significance for the university because it's from *Animal House*, which was filmed here. They're trying to—I think they're trying to sneak tradition in around the people who are saying that "our tradition is that there is no tradition." But there are definitely programmed things that the crowd is starting to do, and that is fairly new in the last... Well as the team has gotten better in the last six to eight years, those programmed things have gotten stronger, and they are starting to do more of them.

JM: So, you're saying that you—before we get into programming—you're guessing about what the athletics department wants. What do you think that they want? Or what they're doing? Heavy metal?

EW: That's one of them. They did this—they switched to this "Win the Day" slogan that Chip Kelly used, and they put it all over the stadium, and the year that they did that I inserted a form that matched that logo into our pregame show, and they liked that. Nobody asked me, nobody told me anything about it.

JM: Did you have to ask anybody's permission or anything?

EW: I didn't ask anybody's permission. I took a chance, and said...

JM: Surprise!

EW: ... "You don't tell me, and I'm not telling you" a little bit. But at that point I felt pretty confident that that was something that they would like, and it was pretty well received, and Chip Kelly left and we took that out, and switched that form to a great big "O." A lot of that is guessing. I hate changing pregame because I want...

JM: You want your pregame.

EW: A pregame that's...

JM: You want your "Block M" or your "Script Ohio."

EW: Right, that thing that we become known for. The problem is that "O's" are hard. Can't we do one of those—can't we do a "T?" Or a "Block O."

JM: The curves are too circular.

EW: Yeah.

JM: It's like a circle with an oval inside that. It's difficult.

EW: It's actually [the Oregon logo]—the outside "O" is the outside of Autzen stadium, and the inside "O" is the footprint to Hayward field. That's the story. I don't know how accurate it is, but that's the story. They have to be not just—it's also symmetrical four ways. It's one of the forms that kills me, because it's hard. So, we're going to try and get good at that. So, I... Here's the... Okay, I can answer your question a little bit better, now that I'm thinking about it more. When I got here, I followed somebody who had a fairly "high school" mindset about band, and did one show, facing one direction, all season—or one, maybe two different shows—and kind of glossed over pregame. Pregame was really strangely undefined when I got here, and in the time since, I've changed it so we now perform two directions at pregame and engage everybody at the same time, rather than one side and then the other. Part of that is that we've been able to do that because we've grown from one fifty-four, to now the two-fifty and so we have the numbers to be able to engage everybody at once. We now, in our pregame, engage the entire crowd all at the same time, which is great for the kids on the field, and good for the crowd in the change. I added "America the Beautiful" to the "Star-Spangled Banner." The "Star-Spangled Banner" stuff that we do existed when I got here, but I added that "America the Beautiful" to set it up a little bit more, so I've added some things to the pregame and tried to keep it more consistent where it wasn't, because pregame is where I think we have the chance to have the most impact on the crowd. You get to halftime, we spend lots of time preparing halftime shows, but lots of people are out drinking. They can come in and out of the stadium, so you'll see, especially the south side, will pretty much clear out, which kind of sucks. The students stay because they'll lose their seats.

JM: Because they're general admission?

EW: Because they're general admission, but I hope that maybe that answers the question a little bit.

JM: Well, it's just one of those, like... I didn't want to tell you what Megan said, but she said that the word that describes what she is going for is "intensity." She wants to create an intense environment, and that's what I've heard about Autzen, is that it is supposed to be loud and intense, whereas people at UCLA described it as "We're here to have fun." They used the word "fun" to describe it. I don't know that there needs to be one word to

describe what you're going for, but you're trying to build a tradition and instigate this environment, and, since we're talking so much about pregame, what are you funneling everybody there towards? What feeling are you trying to generate?

EW: I think that "intensity" and "engagement," that's a word that I've been using a lot lately, is that by the time—starting from... One of the culminating points in the whole pregame is the "Star-Spangled Banner," and we get to the end of "The Banner" and the crowd is into it; I know it's not necessarily because our performance is so stunning. It's because they're drooling and they're ready, and that's one of the last steps before the game starts, and the energy's building through that, and that's part of the intensity that builds, and so we try and—I should have come up with "intensity"—but Megan and I are typically on the same page on things, but we build that energy from when we take the field, and then culminating in the anthem, and then we stay on the field and let the energy die while we introduce the honorary captains. Then it builds back up when Don Essig, the announcer, says "It never rains in Autzen stadium," and you'll hear that that's like the next cue that builds the energy ramping up, and they introduce... I don't know what's next. Usually the band is moving and I'm not paying attention, but eventually the video starts, and there's an open video that's a couple of minutes long and the band's in the tunnels, and that's kind of the high point in the energy.

JM: The Duck's on the motorcycle.

EW: The motorcycle comes through and the team and the cheerleaders, and the band plays the fight song, and you won't be able to hear the fight song, but I promise they're playing, because it's loud. It's all building to that moment that gets everybody to kickoff, and you'll have to tell me what happens between after the team runs in and kickoff, because that's when I'm usually focused on get the band off the field.

JM: Getting everybody into the stands.

EW: And we go into the stands up one stair. Everybody, two hundred and fifty of them, up one staircase and into the stands, and it's right there in the endzone. Everything tight in. That's where I get stressed about other things.

JM: Alright, we'll have an easier one here. What music, aside from your fight song and the Alma mater, what music do you have that is traditionally associated with the school? And since there is no tradition, I don't know if this is going to be a short list, but...

EW: Well, "Dr. Who" or "The Hey Song" or "Rock and Roll, Part 2" or whatever you end up calling it.

JM: I call it "The Hey Song."

EW: "The Hey Song," which we do, and the entire stadium—it's one of the few things that we do that the entire stadium would do the clapping thing and shout "Hey, Go Ducks," and the students have additional words that we don't...

JM: We don't publish.

EW: That we don't talk so much about. Actually, they yell, "We're going to beat the shit out of you." And somebody in athletics thought it would be a good idea to give them something else, and so "we're going to beat the duck out of you" is the example, and that didn't seem like a good idea to me either. But that's one of the things, and when we do that, it gets crowd response from everybody. The band is actually—we just started—instead of trying to get the students to stop yelling, to stop cursing, we just play one random note and censor out their note, their word. That was kind of a spur of the moment, "Let's try this" kind of thing that's actually become, I think, been well received.

JM: That's creative. I like that one.

EW: Yeah, creative. It took six years to think of it. We just go [sings one note]. That's one of them. "Schools Out" is on third down. The band has played "Schools Out" a lot.

JM: Is that a defensive third down?

EW: That's a defensive third down. Offensive, we don't play a lot.

JM: Yeah, I would assume.

EW: Because, well, it's hard to get in. They move so fast it's hard to get in. But "Schools Out" is another one, and they'll do this chop thing, and that's mostly what the crowd all gets in to. I'm searching for those new things that are going to carry on, and that they're going to do, but it just takes... it's hard to develop traditions in a place that doesn't value traditions.

JM: It seems that, from that Grantland article that I mentioned earlier, Caleb Hannan—is that how you say his last name?

EW: I don't remember.

JM: He mentioned something like—you're saying that it's hard to build traditions, but it seems like you have some really need opportunities that you get to use, like where you have interchangeable tunes based on what players are on the field.

EW: One of the things we've tried to do is match what we're doing in the stands to the speed of what the offense is doing.

JM: Sure.

EW: And I started with LaMichael James doing "Thriller." So, every time he got a first down, we played "Thriller."

JM: Just the opening?

EW: Yes [sings the opening melody], because that's as much time as you get. And I started saying, "This is going to be a thing. Every time that he does a big play, we're going to play 'Thriller,' and he's going to become 'Thriller.'" And he didn't quite become "Thriller," but people started to recognize, "Oh, that was LaMichael," if we did that, and we now have five tunes for different players that we basically theme them. My goal is that if we're on offense, you don't have to watch the game to know what's happening in the game. When the offense takes the field, we're always going to play "Eat 'Em Up" [sings the melody]; that means the offense is taking the field. Then we're not going to play a whole lot except when there's first downs or big plays, and if Marcus Mariota runs for a first down, you're going to hear "Hawaii 5-O," and you're going to know that that's what happened. Keanon Lowe, we play "Low Rider." Addison gets "Iron Man." If De'Anthony Thomas ever plays again, he gets "Mambo" from *West Side Story*, because they call him the "Black Mamba." We're trying—and if he doesn't play it doesn't work as well—we'll play [sings opening phrase of "Mambo"], and then get the stadium to shout "Mamba." Which would be really cool, but we need the repetitions of him actually being in the game, or being in the game more than two quarters, which has been an issue even when he's playing.

JM: Doesn't somebody get "Superman" too? Is that right?

EW: Kenjon Barner was "Superman." So now he's not here, so we've retired that. We'll probably recycle it back in, but I'm trying to develop more tunes as we go. I think that people get the Marcus Mariota, the "Hawaii 5-0." He's from Hawaii; they get the connection. Josh Huff is "Unbelievable;" that one's not taking off as well. What I'm finding as I try to work this experiment in is that they have to make a lot of big plays for it to work, or people, you know, people have to be hit over the head with stuff before they make the connection.

JM: So you pretty much only get to use quarterbacks and running backs?

EW: Right. There's not a center tune.

JM: And there's not necessarily enough repetition with wide receivers to where they'd even be able to stick.

EW: Wide receivers is hard, because they're not getting the ball as many times. We'll keep trying it, and next year I'll refine it, and we'll see what we need to do differently to be effective. That's our offensive strategy, essentially. We also have a thing from *Star Wars*, the "Gungan Victory" [sings melody], that we play for the first down if it is not one of those people.

JM: Do you count on everyone in your band to know what number each of these players is wearing?

EW: Yeah, I talk to them a lot about that. I said that even if you don't understand football, you've got to get near somebody who does and can say, "Okay, that's who it was." And I have hand signals, "Hawaii 5-O," "Unbelievable." So we try and have hand signals for stuff, so if they're not paying attention, but they've got to be ready to go now on offense. Because "Gungan Victory" is four bars, and last week there were three or four times that we didn't get through all of it, because eight seconds later they are snapping the ball.

JM: Do you have to arrange most of the music for your band because you have to make it so compressed?

EW: "Gungan Victory" was a part of a show, years ago, that we've just adapted into that. "Superman" was actually part of a show in 2006. "Unbelievable," I think, I excerpted out of a basketball-band arrangement. So it's customized for what we're doing.

JM: Are you mostly making snippets out of published tunes, or are you taking arrangements of things you or your predecessors have made in the past?

EW: It's mostly not out of published tunes. "School's Out" is out of a published tune; it's the Tom Wallace arrangement, essentially. The other ones I take out of whatever materials we've had, or "Low Rider," which I wrote out.

JM: Alright, so that's offense. How do things work on the defensive side from "School's Out on fourth downs?"

EW: On the defense, when the defense takes the field we play "Seven Nation Army," and that can last up to a minute, and usually is way shorter, but we can cut that wherever we need to. Second down—I try to play every down on defense depending on how fast the opposing offense is moving. Second down, we have a variety of things we can choose from. We've got what we call "666," which is Stone Cold Steve Austin's wrestling entry music.

JM: Okay.

EW: Which is big and heavy; it's that "heavy metal" vibe that we like. We've got a thing from *Conan the Destroyer* that I like that I arranged for the band years ago that's [sings melody], and so it's energetic and parallel fifths, so it's loud and intense. And then we have a thing called "Muster"—you have to hear "Muster."

JM: Do you rotate those however you want, or do you always play "Conan" on second downs, and always play...?

EW: Second down, there's a variety of tunes that can fit in there. Sometimes I do the same one over and over, and sometimes I rotate them. I just try to get a feel for what is happening in the game. "Muster" is just a very dissonant thing that if they're near where the band is, and it just puts a lot of sound onto the field. And then third down is "School's

Out,” and then fourth down is a new thing we started this year. It’s an original fanfare thing that I wrote that’s we call “Menace,” that’s kind of the fourth-down victory.

JM: Yeah. Do you always play that before punts, or do you play that specifically when somebody’s going for it on fourth down?

EW: We’ll play that whenever they’re on fourth down. So whether they’re punting, setting up for a field goal, or going for it, that’s fourth down. I think that’s going to catch on. The band’s into it, and that’s the first step in getting it to catch on.

JM: Okay, so “Muster.”

EW: All right, let me see if I have it, otherwise you’ll hear it tomorrow.

JM: Good, otherwise I’ll forget.

[EW searches for and plays an audio recording of “Muster”]

EW: That’s a video from a drum major audition, because I can’t find it on my audio right now, but usually we’ll hold the last note and all brass will lean forward and point into the huddle.

JM: Are you guys miked right now, by the way?

EW: We are not miked, and Megan doesn’t think we need miked, and I’m not sure I agree, but it hasn’t been a...

JM: You don’t have to convince Megan, you have to convince Phil Knight, right?

EW: Yeah.

JM: I’m sorry.

EW: No, it’s a joke, except that it’s only funny because it’s true. All the Phil Knight jokes are kind of like that. We’ll add some stuff through the course of the season, but that’s the basic set for that. We have a thing for that we call “118,” we number everything, which is Led Zeppelin’s “Kashmir” with “The Final Countdown” put over the top.

JM: I don’t know how I’m going to label that.

EW: That’s why we call it “118.”

[EW searches for and plays and audio recording of “118”]

EW: We don’t use this as much, because it takes a little longer to develop.

JM: Yeah, it just took two cycles there. Did you write that?

EW: This, actually, was created by the band. We were doing “Kashmir,” and the trumpets didn’t have parts, and some smart-aleck trumpet player started playing that, and then it gradually grew into that, and then about five or six years ago I told somebody to write it down so we could do it.

JM: Did you just get a band kid to do that? Do you have a lot of arrangements done by your students?

EW: We have a lot of band students that are doing arrangements. We use it [“118”] in basketball, with the solo, but we do it with longer stands tunes as well.

JM: Speaking of longer stands tunes, you go off a script with Megan, like every other school does, and you mostly fill in the gaps like after the PA spots and that kind of things. I know it works with someone on headset, but is she on headset with you or with a drum major?

EW: She’s with a drum major. We have four drum majors and they rotate around, and they’re conducting up in the stands the rest of the time. They’re pretty good. We’ve done games where we’ve been able to do it without the headset. We finally got Clear-Com, so we can actually really communicate. We were on a wireless walkie-talkie before; that was not helpful. There where we didn’t have it, but we had the script and could just follow and could pretty much guess what’s going on.

JM: She said that very rarely she would put in a request for the band to play a specific tune, or “The Hey Song” or something like that. How much communication actually goes on back-and-forth between, like, “Here’s what I think is the best thing for what’s happening in the game right now,” between you guys?

EW: I think at this point she pretty much trusts my judgment. It is very rare that she’ll say, “Hey, we need this.” And even in basketball—and I think that in basketball is when that trust gets developed, because there’s more. I’m on headset, and there’s more communication back-and-forth, and it’s a different kind of atmosphere. I think she trusts my judgment. Every once in a while I’ll play something, and she’ll say, “Really? That?” But sometimes they’ll play something and I’ll say the same thing. I try to always be reading the crowd and reading the game, and make sure that what we’re doing is matching what’s happening in the stadium, and is matching the energy of the game. If I sense the student section is starting to lose interest or not be engaged as much, we’ll do something that I know they’re going to like, “Party Rock Anthem” or something like that, and we’ll actually turn the band and point at the students, which will usually reengage them. Or I’ll do the “Hey Song,” and they’ll do that, especially if they start shouting something obscene, as student sections do. I’m sure it happens other places. I’ll re-direct their behavior by playing something that I know they’ll interact with.

JM: Do you have a lot of popular tunes from the recent pop/commercial charts that you put into your repertoire?

EW: I'm trying to; copyright is a continual issue with that. We're doing a Maroon 5 show, which has got a lot of current things in it, and that's what we're playing tomorrow, so that... And we've got "Party Rock Anthem," which is fairly current. We did "Gangnam Style" last year right when it was cool, and we've stopped doing it because it stopped being cool. And the Britney Spears tune. We have "Crazy in Love," the Beyoncé tune that we've played now for years, and it's come back. So, I try to insert newer tunes. I'm trying to stay relevant to the students, which gets me in trouble sometimes with the older fans. I try to point out to them that if the students are engaged, if the students are active and having a great time, that's going to create the atmosphere everywhere, and even if you don't like the music I'm play, it's going to engage the students, and then you're going to have a better experience. I had somebody three years in a row send me a long email—actually, no, he sent actual written correspondence—suggesting the theme from *Patton* would really get the crowd going, and I disagreed, and we're not playing that. I try and keep in mind what the older fans will like, and Maroon 5 is actually a good compromise on that, because the dean asked what we were playing, and we did part of the show last week, and I said, "Oh, Maroon 5," and he said, "I don't know any of that music," and I said, "Yes, you do. You'll recognize everything that we play," and I got an email back that said, "Yeah, I did. I knew everything you played. I didn't know."

JM: Now that you're bringing it up—now that you have brought up this whole "your only tradition is that you don't have traditions" thing, I'm thinking of Oregon in very different terms, just because a lot of schools are either fighting to stay relevant, or fighting to hold onto their traditions, and you guys get to do "Hawaii 5-O" theme songs. It doesn't have to be super relevant music to the culture, because you figure out a way to make it relevant to Oregon, which I think is very interesting for me.

EW: Yeah, there's a lot of freedom in not being tied into specific traditions, which is cool. "Iron Man," which we started playing this year, was actually a suggestion from a fan, which was really cool, I think, this year. I got two suggestions from fans saying, "You know what you should play for Kennan Lowe is 'Low Rider,' and then somebody said "You should play 'Iron Man.'"

JM: Did they send you emails about that?

EW: Yeah, the sent me emails.

JM: That's amazing.

EW: I was shocked when the first one came, and I said, "It's working! They noticed!"

JM: Is there a lot of fan communication or audience communication that you get, or feedback about what you're doing, or do you try and get it from the vibe in the stadium?

EW: I try and get it from the vibe. I try and answer any email that comes in. I try and give them a real thoughtful response, even when it's negative, and I also try and spend time with the "Pit Crew," which is our student fans. Before each game, I actually go and talk to the front row guys—the front four rows are essentially the same people every time. We get cookies in our—the band gets cookies in their lunches, and not everybody eats these big monster cookies so there's usually three or four left over, and I'll take cookies, and I'll walk over to the Pit Crew and say, "Hey, what are you guys doing today?" And they'll say whatever new thing they're trying to do, and then they'll say, "What are you doing at halftime?" We just have this conversation, and I give them cookies, and if you give them food, they're always happy to see you.

JM: The other stadiums that I keep forgetting to talk about are like the cheerleaders, the dance squads. Do you have a lot of interaction with other people who are kind of going into this gameday atmosphere? The Pit Crew even?

EW: The Pit Crew, I try and have interaction because if we are going to breathe anything into the stadium, they are going to be the responders. They're going to be the ones who make it real. Cheerleaders, we've got our standard things that we do and so they know what we're going to do. They've developed...

JM: The have dance routines?

EW: They have dance routines, and they know we're going to play short things in the stands, and have figured out our hand-signals, and so they know what we're about to do, generally. We have a thing called "Third Quarter Beats," where the dance—the group of the cheerleaders who dance—will move around the stadium with a little group of three drummers, and they move around and that's what they do for the third quarter.

JM: Do you have any interaction, or have you ever had any interaction with players, football players themselves, about like, "This is what we like that you guys do. We wish that you would play this more often," or something like that?

EW: No, the football players have been pretty insulated from everything.

JM: Their complex is pretty far away.

EW: Which is by design, and is something that Chip Kelly was definitely into, and continues to be the case with Helfrich, although he's way more open than Chip was. But, I've tried to do some of that, and have not gotten a lot of eagerness to have that communication with them. It fits into the coaching philosophy of they just want them 100% focused on the game, and so they don't want them even thinking about what the band's doing, and so...

JM: So, no.

EW: Yeah, so I just don't worry about them.

JM: Any coaches ever say anything?

EW: No. They're pretty much...

JM: They're all very focused on the game too.

EW: Focused on the game. Helfrich has given us a thumbs-up the last few games as he walks out and waves. So, we get some acknowledgement. My interactions with Chip Kelly were always really positive. At the WSU game, which was played in Seattle last year, we were in the end zone pregame at the same time, and he came over and said, "How are things going?" And I said, "Things are great. It's great to be here. How are things going?" And he said, "It's going to be a good game." And then he looked at my band, and the WSU band was there, and he said, "How many you having in the band?" And I said, "Two-Forty." And then he said, "How many do they have?" "I think they're at about two-ten." He said, "Alright." So, it's those kinds of things that are fairly meaningless, but supportive. He would have told me if there was something that he didn't like, because he's pretty direct. Actually, he wouldn't have told me...

JM: You would have found out though.

EW: But I would have found out.

JM: Alright, two not-as-specific questions. One, is there any—and this probably should have gone earlier in the questionnaire—is there any way that you can talk about the demographics of the stadium? You seem to have a pretty good idea about whom you are playing for, and what you are trying to do, but who exactly is that? Who comes to Oregon football games? Oregonians? Loggers? Sorry for building on Oregon stereotypes.

EW: No, that's good. There's usually, depending on the game, the student section, the size of the section varies depending on the game. The student body buys tickets on a game-by-game basis. So, we should have—I think they were expecting this to be a big game—so we should have a big student section tomorrow. For the Nicholls State game early in the season, the first game of the season, before students are even back, it's a small student section. That's a variable. As we get farther into the season, the student section gets bigger, and that's my primary kind of audience that I'm worried about. If you move around the stadium; if you're standing on the fifty yard line in the center of the field, the band is over here; there's a small section between us and the student section—it's not general admission, but it's what used to be general admission—and then there's a section that's a lot of the player's families, which is right next to the band. And then student section, and then—I'm going to over simplify—but as you come around to the north side, that's typically younger fans, like younger 30s and 40s.

JM: Yeah, younger but out of college.

EW: But out of college, and then as you go around the far side, I'm not sure who they are because they're so far away, and I just don't get over there, and as you come around, then you get into the expensive...

JM: To the covered side?

EW: To the covered side, and those are the people who've had tickets for decades, or who's tickets have been in the family for...=

JM: Or people who have lots of money.

EW: Right, or people who have lots of money. I think that the demographics probably match the statewide demographics, which is a pretty not-that-diverse group of white people.

JM: Mostly blue collar? Does it seem like it's more of an upper-middle class sort of audience?

EW: It's really hard to tell at a football audience. They all kind of become blue collar at a football game.

JM: That's enough. That's telling.

EW: I think that probably the north side is more blue collar than the south side, but that's just...

JM: That's just me standing over there in the endzone?

EW: That's just a general perception of who's there. Yeah, I don't know. You might get a better sense by walking through the tailgate, because there was a roast suckling pig at one of the tailgates...

JM: Some Polynesian fans?

EW: ...and a full bar, and there's another one down the way that's a pick-up truck and Budweiser. But, I don't know particularly what that says about their background.

JM: Aside from that they like Budweiser and pig.

EW: Yeah.

JM: All right, last one, and this one's philosophic, so strap on your philosophy hat. Do you think that what you do in the stadium actually has a direct affect on what happens on the field?

EW: I tell the students that we should be good for six points. Either six points for, or six points not scored against. That if the defense has a goal line stand, especially if it's in our goal line, it's our job to be part of that, and to make sure that they've got all the support and the energy we can provide to helping them make it. So, if they make that stand, I want the kids in the band to feel like they own a part of that. So, I think we do have an impact. I think we make a difference in the outcome of the game, and I don't know if I just need to believe that, or if it's actually true, and it almost, in my mind, doesn't matter because the band believes it. What they are doing has meaning in the outcome of the game, but it's also part of their mission, if I can get it right, to complete the Oregon collegiate experience, which has evolved from the gameday experience. So that being the soundtrack and creating the atmosphere is part of their goal, and then if they achieve that, they're achieving their goal. That's an important part of it, and then we hope that that actually carries outside of football games and sporting events to being able to just represent the university.

**Isaiah Odajima, Associate Director of Bands, Associate Professor of Ensembles,
Baylor University
November 7, 2013**

John McCluskey:

Isaiah Odajima: The band program does not receive any money from athletics.

John McCluskey: So it's complete funded through the school of music.

IO: Yeah, and the president's office too. Yes, but our budget comes from the school of music.

JM: This is a general question that I always like to start with, but just about environment. I ask a lot of schools the same thing: What kind of environment are you trying to set? Usually, it's based on the school's history. It's the difference between we're the best... USC was like, "We're going to bloody you into a pulp," even though they're not very good this year, whereas UCLA or Indiana were very much like, "Everybody's here just to have a good time." I was wondering what Baylor—since they are coming on strong now in the present—what environment they're trying to create with their music?

IO: Just in the band world, or in all the university?

JM: All the people who are making music in the stadium. How much coordination do you have with the sound booth? I assume there is at least like a common message that you guys try to work with.

IO: I think so. I mean, I'm not certain that I've heard it said out loud, but everyone is attempting to make it very professional, and inviting, and in great communication with each other. Baylor is unusual because for the longest time, and certainly still now, we're a

small school in a big conference. There are the goods and the bads with that. The goods are that everyone knows each other and everyone is working with each other. The bads are sometimes we get a little chip on our shoulder, like, “Hey, we’re the small school trying to make it big time.” And I think that the athletic success of the last few years in the big sports—women’s and men’s basketball as well as football—has certainly had a large impact on the feeling of the image of the university. I think that everyone just tries to stay in great communication, but it’s a very strong working relationship within. Just do it to the highest and the utmost.

JM: That’s another thing I wonder about. How much does the Christian affiliation really come through the production?

IO: I’m not sure it comes through production, but I think our guys are good people. They act like good people. They try to be friendly. They try to do the right things. Even when we are hosts, there’s times where we can certainly present a situation where the opposing team or the opposing band or everything else, we can make it difficult for them, but try to have pretty decent sportsmanship. Now, we’re like any other band, when the football team is down on our end, and we need to make noise to create disturbance, we’re going to do that. I wouldn’t say that we’re not as obnoxious or not as direct. I don’t know, there’s better more poignant words there, but I don’t want to say them.

JM: That’s fine, no worries about that at all. So, when you’re saying there’s good communication between these different people, does that just mean there’s a producer in a box somewhere who communicates on a headset with you guys and with the video people and whoever else?

IO: Yes.

JM: Which person is that? Garrison, Klempnauer?

IO: Usually John Garrison is overriding all of that. He’s the director of athletic marketing, and he produces most of that. And of course Chad Klempnauer is involved in that as well. I would say that the way I—it’s sort of morphed the last few years, and so John is still up top, he’s still overseeing all of it. But when we go to meetings, every week I go to a gameday management meeting with all the athletic folks and sit down and talk our way through it. You know, everyone just staying in the loop, taking care of stuff. If there are any issues or concerns, we’re there to talk about it. Depends on which side, but all the AD’s are there, mostly. It’s still a close-knit family.

JM: Do you guys script everything out? “This is what order people go in the timeouts,” and that kind of thing?

IO: Yes and no. You know, because the pace of the offense here—I think this year we’re the fastest offense in the country. I think that’s what they said.

JM: I’ll tell you after I see it.

IO: Because of that, we certainly made a lot of adjustments in our playing. We try not to play, at least our horns. We play drums almost all the time. In our playing, we keep it pretty calm when we're on offense, and then in between plays we can play all the time, but during the timeouts, all the timeout stuff. There's always PA's and reads. There's always time at the end for the band.

JM: And it always comes at the end for the band? The reads always go first?

IO: Usually. There's a couple of stock places where it's not that way. But these games, it will be mostly all reads and then some stuff for the band afterwards. Well, it just depends. You'll have to listen and see. We oftentimes have forty-five seconds to play. We have enough to play. But, you know, it just depends. Nobody really worries about it anymore, because we have so many plays that they're going to run out of media stuff. There's normally a time where we're going to get to play all the time. Every timeout, we'll play, and that's usually towards the end of the game, which is actually more preferable for me, because we have two hundred and ninety in the band, which is great, but we're still the smallest band in the Big 12.

JM: Really, the smallest?

IO: Yeah.

JM: That's amazing.

IO: Yeah. When you compare it to everybody else that's got three-eighty, four hundred, we're trying to produce as much sound as we can within the constructs of making a good sound. And then when you're playing as much as we play during a normal game, it's easy for them to blow their faces out, and it just wears on you. We like it that we play more towards the end of the game, and maybe we just learn to accept it, but it's been okay. I've been there when it wasn't like that. I've been there when we try to control the pace, and we played less during timeouts because we had less timeouts. You know?

JM: Polar opposite from now. I got it. What tunes besides your fight song and the alma mater are actually associated with this institution? Do you have anything that people expect when they show up?

IO: You saw in the pregame, "Texas, Our Texas." We're the oldest university in Texas, and to play the state song is still something that people really expect. If I don't do that, I get hate mail. I really do. So, we have three fight songs. We have "Old Fight," which is a strange name, but it's a whole 'nother story." "Line Fight," which is a fast fight song version of the alma mater, and then "Saints Fight." So, those are always expected. Then, "Texas, Our Texas." Our "Star-Spangled Banner" is very unique and everyone expects to hear that. I guess you'd call them our "Rah-Rah" tunes. We've got traditional tunes, rah-rah tunes, stands tunes. Our rah-rah tunes, which a lot of people have like, "Let's Go Blue." We have something that a modified version of the Michigan State tune that's

called “Let’s Go Bears.” We always play that, and I think people expect to hear it. And then a bunch of other rah-rah tunes. I’m not sure people expect to hear it, but it’s integrated into the culture. That everybody knows what to do.

JM: Is there anything at the first kickoff, or during the third quarter break?

IO: No, except for, we’ve been trying to teach the entire—this university hasn’t been very good about everybody knowing the words to the fight song. So, we play the fight song during the third quarter break, like, slow with the words on the board.

JM: There you go. The bouncing ball?

IO: No, we haven’t gotten that yet, but we have done that, and we continue to do it often. But no, we’re not at that place where, you know, like a lot of other places where they expect to see and hear something specifically, we’re not bound by that yet. I wish I could tell you that I felt like we have a lot of tradition, musically, in the band that goes a long, long way back. The tradition of this band has always been sort of evolution, and we’ve kind of gone with the punches, and directors haven’t been here for a long, or associate directors, haven’t always stayed for a very long time. Not because they didn’t want to, but sometimes that is the role of that position. Some of those things have not stayed. That’s another thing: “Bruin Pride.” I’m not sure we could go ever go to a game without playing “Bruin Pride.” That’s the entry that we do at the very beginning. This old, slow war-march thing.

JM: Is there anything that they play over the sound system that people expect to hear? Like a pop tune that may be associated, like “Jump Around” or whatever?

IO: Only by season. “Jump Around” get’s played. That’s been recent. People like it, and when they hear it, they know what to do. “Seven Nation Army,” you know, similar stuff. But every year it’s different stuff. “Can’t Hold Us,” the Macklemore tune. A few years ago it was, what was that tune by, some pop tune by Black-Eyed Peas, [sings] “Tonight’s Gonna Be a Good Night.”

JM: Yeah, totally.

IO: Seasonal. There’s always something that happens, but there’s nothing that sticks. We did, the year before Robert Griffin was here there was a very famous Christian artist, David... I’m blanking on the last name right now.

JM: Crowder?

IO: Yeah, David Crowder. He wrote this tune called “Rise Up,” and, I mean, that was very expected. We still do that every once in a while, but that was in a time where everything was moving up.

JM: You mentioned earlier that you had free reign when games are actually going on. Do you have specific tunes that you like to play with specific in-game situations? Like, first down defense you play X. Before third downs on defense you play Y.

IO: We have, and then we're at that point—this is my fifth year here—we've rotated out those and into a new set. We get tired of playing the same stuff every once in a while. We also changed the way, we used to... Yes, to answer your question, traditionally we've always had, like, after first down and something, we used to play something called "Last Five," and after third down we used to play something. There's always situational stuff, and we don't do those same things anymore, and we've added a lot of variety to this to sort of try some new stuff, and some of it is sticking and some of it is not. This is sort of a transition year for us. Next year, I know what tunes we're going to use in these specific sports, but, yeah, traditionally we do have those spots where we play something on third down; playing something like this on defense; play something on fourth down. And then we have a sequence of drum cadences. You'll see me do that. There's six offensive drum things and six defensive drum things, and I just call them up by fingers up for offense, and fingers down for defense. Numbers, along with all the other do-dads we do.

JM: And that's just for the drum things, or is that for everything?

IO: That's just for drums. I have hand signals for all the other rah-rah stuff.

JM: You said you know which ones you are going to do next year. Can you rattle them off?

IO: Yeah, "Bruin Warriors."

JM: For first down?

IO: "Bruin Warriors" is usually on second down. And then we have—all these are sticking for defense. So, "Bruin Warriors," "Steel," which is sort of a hybrid of all the new Superman stuff. "Shield." These are all tunes—what we try to do... I know a lot of other college bands use "O Fortuna;" they use a lot of popular or premade tunes, or stuff from their shows. What we try to do is take material and make it our own. The philosophy for me has always been, "Let's make things that are specific to Baylor, or specific to this conference that you're only going to hear here that not everybody else will do." So, the tunes that we play for defense, they're not necessarily tunes that you know. They just sound like defense tunes. The same thing for offense. We're still playing "Dudley Do-right," one for the kids.

JM: Kind of older kids now, right?

IO: Yeah, we're thinking about different demographics now. So, the "Dudley Do-right," the little kids love it. My children, who are eleven, five, and three, just love it, so I try to keep that stuff in there. Then, "Let's Go Bears" and all the little short versions of all our

fight songs. Maybe after you hear the game, you'll be like, "What was this tune," and I'll probably be able to answer.

JM: Yeah, I probably will. The other one is you're talking about a lot of these Baylor-centric tunes. I heard you practice Macklemore, so how many pop tunes do you keep in your rep.

IO: We have a playlist. We do a playlist and what we try to do is every three weeks or so we try to add something new so that we can play it in the stands to keep popular. You know, to engage students. "Light 'em Up" is that Fallout Boy tune that we were working on. We worked on it, we started it, but we only rehearsed it a couple of times, and then "Yay or Nay on this?" It's not ready. Fine, we'll come back to it. But, how many pop tunes do we have in our stands tunes, I don't...

JM: If you don't have a number that's fine. I assume you work to keep pop tunes at least integrated into the repertoire.

IO: We do. So that "Can't Hold Us" is in there. Actually, some of that comes from our shows. When we do our show designs for the year, there's always a show that's specifically designed for the student section that is all very contemporary. We normally do that early on in a halftime show, and then we take that show and that music place it in the stands because it's popular and people like it and it's very usable, and it connects to the crowd, and we have them. I don't know, probably three or four, four or five maybe. But, yeah, we usually have about anywhere from six to eight stands tunes that are on rotation that we'll just play whenever.

JM: Do you feel any tension between what people want you to play, regarding popular music, and Baylor tunes?

IO: Well, no.

JM: Well?

IO: I say "well" because we won't play certain tunes, because we're Baylor.

JM: So, anything with lewdness or whatever? I was kind of running through a little bit of that in my mind....

[Brief break as we are delivered some food]

IO: What else?

JM: Okay, so, you're talking about kids. I'm kind of interested in the demographics of Baylor's audience. Not that it's really a thing that's possible to generalize about, but you've obviously have to have a wide age range, and when I was talking to Dr. Lofgren earlier, he was kind of talking about how he thought that a lot of Baylor fans were

conservative Christians from Texas who didn't necessarily have an institutional to align themselves with earlier, so they just gravitate towards Baylor. Do you have a similar feeling about Baylor? Where it's a very conservative, religious fan-base, or is it pretty much like any other Big 12 school?

IO: Definitely not like any other Big 12 school. It is conservative, but I wouldn't say like ultra-conservative. Some people feel like Baylor is... treads a line of liberal-conservative because it's a university, so I would probably agree with Dr. Lofgren to a certain extent. I'm not sure how much of the demographic that population is. What's more interesting, I think, is that Baylor is a private school. It's not that every person affiliates with them just for the fact that it is private. Something about that... I, from what I see from the general population in Waco, which is lower in socio-economic than maybe what you would expect, I'm not sure Waco-ians feel like they have a kinship to Baylor, because it's private, and it comes off as private, hoity. But what's really bridged that gap has actually been athletics. Athletics has bridged the gap because nobody wants to affiliate themselves with a team that's losing all the time, and certainly don't want to affiliate themselves with people who think they're better than everybody else. Or maybe they do, but most people don't. So, I don't know.

JM: It's the illusion that they think that they're better than everyone else. Not that that's what Baylor is. I understand what you're saying. The last thing I usually ask is just a hoity-toity philosophical question, but do you think that music—the music that you're making, the music that the people in the PA box are making—actually has an effect on the field? Or do you think it's really more of an ambiance thing? I guess, how strong is its affect?

IO: Maybe the answer to that is—I'm not sure how to pinpoint this. I'll start talking around it, and then maybe I'll circle it in.

JM: I understand.

IO: I talk about this a lot. I'm not even exactly sure that people care what the music is. I think what people care about is energy. I'll give you an example. I just went and I've seen University of Arizona, who play tunes people don't even know. They play halftime shows that are like very avant garde, but the kinds look like they're having an amazing time, and I have heard fans say to the director, "I don't know what you're doing out there, but man it's exciting." I think what we do as directors of marching band is hopefully, like you said in the second half, you're creating an ambiance. You're creating an environment, and what everyone's trying to do, hopefully, is create "home-field advantage." Is there such thing as "home-field advantage?" Absolutely. When you feel like everybody's ganging up on—it feels like that for sure for the other team—does the team feel our energy? Does it feel like we're connected to them? That's a really good question, and I honestly think that in many places it really is connected. I have been at places, and this is... I have been around teams and football teams, but football teams, players, and coaches interact closely with band members and band directors, see eye-to-eye on stuff, and they build a mutual relationship on stuff, and when the team needs

something, they look to the band for help, and I think that energy is a big deal. Ask me the question again, because I want to make sure I'm getting it right.

JM: You're all over it. It's just, does music actually affect what's happening on the field?

IO: Yeah, I think.

JM: You're saying yes.

IO: It depends. Does specific music affect it? I guess so if its serving a specific purpose.

JM: That's kind of the same thing. What you're doing is functional, not aesthetic.

IO: I would say, in many ways, at many times, yes. There are certainly things that we play that don't have anything to do with the game.

JM: Like "Dudley Do-Right."

IO: The team loves it though. They love that. I don't know why.

JM: Actually, let me ask you that last, this will be my last follow up. How much communication do you have with the team, or is it mostly from observation? And, how do you tailor music based on what they like or don't like?

IO: It depends. I have personal relationships with some of the team folks, and we invite the coaches to come over and talk to the band. On occasion we'll be like, "Hey, if you ever want to tell us anything," an assistant coach will come over and go, "Hey, can you guys play this tune?" And I'll say, "No." And I'll have to explain to them that we can't recreate hip-hop. You know what I mean?

JM: No melody.

IO: But it was like, we can't recreate that feeling of big booty bass that trembles the earth. That's not a marching band. We can do some things, but I would say that we have lines of communication open. I've never felt like we've been closed off. We're able to talk, you know. I live across the street from the equipment manager, well the cul-de-sac. We talk all the time. And he asks me questions, like, from the coach sometimes, "Hey, why do you guys do this?" "Oh, we do this because of this, this, this, and this." "Oh, I didn't know that." I guess it comes really from our relationship with those guys, and its pretty wide open.

JM: Right, but with the players, you say you know they like "Dudley Do-Right," is that because they have a dance-ish move that they do when they hear it?

IO: Yeah, or they tell a friend. They see the band members in class, and they say, “Hey, what’s that tune that you all do this thing?” “Oh, ‘Dudley Do-Right.’” “Oh, we love that tune.” And they dance. Just personal communication.

JM: Are there any other tunes like that that they particularly love?

IO: “Word Up.”

JM: Is that a tune?

IO: It’s by Cameo.

JM: Oh, okay.

IO: It’s a tune that we play at the end of everything, if we’re winning. We don’t play it if we’re losing, unless, we’re losing by so bad, and I haven’t seen that in a while, but the student section expects that.

JM: Why is it if you are winning or if you are losing by a huge amount?

IO: If we’re winning, it’s celebratory. If it’s a close game, it doesn’t make sense to be celebratory if we haven’t won yet. If we’re losing by a lot, or past the point of we can do much about it, let’s go ahead and have a good time.

JM: You shift mindsets from, “We’re trying to win the game,” to, “It’s all right. Keep everything in perspective.”

IO: Exactly correct.

**Travis Almany, Associate Director of Bands, Texas A&M University
November 8, 2013**

John McCluskey: I like to ask the same questions to a lot of different people, but your band is so different and has such an interesting history, I was wondering if we could open with just, “Who is the Aggie band?” You have a military connection, correct? Historically speaking, if you could just describe the nature of that relationship and that history between militarism and the modern form of the Aggie band. How does that affect what you do?

Travis Almany: It actually goes all the way back to when A&M was founded. It was founded as a land grant school, and everybody who came to school here, being in the corps of cadets and ROTC was part of it. If you came to school here, you had to be in ROTC and the corps, at least for the first couple of years, and that was the case from the time it started, and so of course when the band started a few years later that was still the case, and all the way through the 60s, and then in the 60s they dropped the requirement

that you be in the corps of cadets to come to school here. But through that, the corps has remained really strong, and the Aggie band has never really lost that connection with the corps. It is still a requirement now that you be in the corps of cadets to be in the marching band. You can be in any of our other bands—the concert bands, jazz band, or basketball or volley ball bands—without being in the corps, but to be in the Aggie band you still have to be in the corps of cadets. So, all four hundred and thirty-or-so of them that are in there are in the corps.

JM: It's a very physically fit marching band.

TA: Probably more than most. When you see them, you're probably going to see some that your going to think, "They could pass their PFT?" But yes, yes. And even more than that, it's a very disciplined band. I don't know if you'll have a chance to come to our rehearsal in the morning, but if you do, you'll see it's an incredibly structured, incredibly disciplined plan. They just go one thing to the next. As soon as you tell them to do something they do it and it makes them just a breeze to work with.

JM: What time is that rehearsal?

TA: Seven o'clock.

JM: Is it at Kyle?

TA: It will actually be in the practice "barn," we call it. The football team's indoor practice facility that's over by Kyle.

JM: Now you routinely practice at 7 AM, right?

TA: Yeah, that's nothing different for them. That's our normal time.

JM: Even on gamedays, 7 AM practices, is that standard, or does that change depending on when kickoff is?

TA: It depends on when kickoff is. If it's a night game, we usually bump it back to 8 or so, but if it's—like this game is 2:30—if it's 2:30 or earlier, we go ahead and do 7 so they have time to do the things they need to do between that rehearsal and time to start doing all the other stuff that we do for pregame and all that stuff.

JM: A question I always like to ask early in the interview is about demographics, like your stadium and your stadium audience. I just came to Baylor, which has a religious association, and I've been to a lot different other types of schools, from Stanford to West Virginia, very different types of colleges. It's probably impossible, but is there any way you can generalize about the demographics of an A&M audience? Who actually comes to games? What types of people are they? Are they blue-collar workers? White-collar?

TA: You'll find it's mostly students and people who used to be students and their families.

JM: Okay, strong alumni base.

TA: Yeah. Once people come here, they almost don't leave.

[Break to get coffee]

TA: Right so, mostly alumni or mostly people associated with the university somehow, and of course there's just general fans.

JM: Is that a regional thing, or do you kind of reach across the whole state, do you think?

TA: Our crowd is so much people that have some sort of tie to the university, that's actually pretty hard to answer. In a lot of places you go, I would think, a lot of the fans are just, they pull for that school because that's the school in their area, and I don't think there's a lot of that here, especially since Texas is so close anyway. We're only ninety miles, no it's further than that. No, ninety miles, yeah, ninety miles apart. So, you know, there's that division in the whole state, really, there's that division. So, it's not really a regional thing; it's really who's got ties to the university more than a regional thing.

JM: Sure.

TA: My impression. Any of this could be wrong.

JM: That's all I'm really asking for is impressions. With the tradition of the Aggie band the advent of so much modern stuff that goes on in the stadium, how do you coordinate between a sound booth with unlimited music with the PA system, and a video board, and the band? Is there a script that you go by or something?

TA: Yeah, there's a script that they go in, you know, each timeout. We're going to do such and such on the first timeout. Second timeout, we're going to do this. Next timeout, this, and they put the band in there; they put the yell leaders in there. And there's a guy on a headset that's talking to the people in the control booth that are... So if something needs to change, you know, they can change it. "Instead of this timeout, you guys play," or, "okay, we've got to do this instead of you guys playing." So, if it needs to change from that script.

JM: Do the yell leaders have that same kind of coordination?

TA: The yell leaders have a guy that's on headset also that they know when to do the yells and when they shouldn't do the yells, and all of that stuff.

JM: The yell leaders are another one of those things that... UCLA kind of had some yellish leaders, but it is a little bit of a different thing here at A&M, where you've got the whole stadium watching people. Isn't that right? Isn't that how that works?

TA: Yeah, basically. Whole stadium is probably an exaggeration. At the beginning, the pregame stuff, the whole stadium. During the game, it's mostly student side, but it's much more than any place I've ever seen. Most places I've been, the cheerleaders are doing their cheers and that's it. It's kind of a cheerleader show, and here it's very much—you'll see—the whole half of the stadium is standing up and doing the yells that the yell leaders are doing.

JM: I'm going to try to get to practice tonight. It's pretty late though, I don't know, still on east time. With, again, a traditional ensemble, do you guys play a lot of modern arrangements of commercial tunes, or do you pretty much stick to traditional tunes?

TA: No, it's very much traditional. What we generally do is play for each half. I'll start at halftime and then... What we do is from—whatever in the stands we play is picked from stuff that we would be doing in the halftime shows and we just pull out. There's a set of music, like most schools have, that the Aggie band plays every year. For us, it "Noble Men of Kyle," "Ballad of the Green Berets," "Strategic Air Command," "When Johnny Comes Marching Home"—everybody thought we started playing "When Johnny Comes Marching Home" last year for Johnny Manziel, we've been playing it for forty years—and some of those things. And then what we generally do for each halftime, it times out about right to combine one of those traditional songs with a standard march. You know, a Karl King march, a Chambers march, a Sousa march. We shy away from Sousa because a lot of it isn't written for actual...

JM: For actual marching?

TA: It doesn't work for actual marching very well, but there's a few things that we do that's Sousa and that type thing. So we're able to change music and drill every week. We try to do different music, different drill every week, and, so that we're not having to memorize an entire show worth of music every week, the standard stuff they pretty much have memorized, and so we're just basically adding one march per week that they have to memorize. So that way we're able to change every week. Well, that builds up a pretty fair amount of pieces that we can play that are in our book, I guess you could say. So during the game, for the timeouts and stuff like that, we're just playing stuff from that stuff.

JM: Okay.

TA: Its, and this is my opinion, a lot of it is not very football-game-and-crowd appropriate, but because of the Aggie band and because of the tradition, and everybody loving the way that the Aggie band is, it works, and that's what people expect, and I think if you tried to change that, it would be like the end of the world had come. So, like compared to what you've heard at all those other places, we're going to be playing very

different type stuff in the stands, and it you'll probably think, "Well that does make any... You're playing 'Russian Christmas Music' at the football game?" It works.

JM: What's the most modern piece of music that you have in your repertoire? Is it early 1900s?

TA: Oh, no, no, no, no. We've got stuff since then. Well, the arrangements, we've got, we do some new arrangements every year. Tim Rhea, our Director of Bands, that's the head director, arranges stuff, and every year there's two or three new things that we're playing. So, our arrangements, some of them are brand new, but it's going to be of older music. I guess you could... A few years ago we added the march from *1941*, the movie from the, I guess, '70s.

JM: Does cinema allow you some options for drawing on using a traditional sound, but playing a more modern composition?

TA: Oh yeah. It's not... The way we look at it, as long as it fits the Aggie band style, it's not a set of songs that we have to play something from back at this time. It's, does it fit the style and the personality—but I'm not sure personality is the right word I'm looking for—for lack of a better word the style and the personality of the band? After you're there for a quarter or two, you're going to realize that if the Aggie band broke into "Louie, Louie," it would be the most bizarre thing you've ever imagined, because the way that the Aggie band is, if all of the sudden they were playing something like that, it just wouldn't work. It wouldn't be the Aggie band.

JM: Does the sound booth actually go with the same kind of philosophy about that, or do they use more popular, modern tunes?

TA: Oh no, it will be just like, that stuff will be just like what you've seen everywhere else. They come out to a Jay Z or whoever it is, before they come out and before the band is... It's a strange dichotomy. You've got this thing that they're doing, and they sway, and it's this modern hip-hop—I think it's Jay Z, I don't know—and then that cuts off and we start the Aggie war hymn, and it's a really bizarre kind of mix of modern and old, but somehow it works. It's kind of what makes A&M, A&M. It's kind of one foot in the present looking into the future, and one foot in the past, holding onto tradition, and I've never really thought of it in those terms until you asked that question. I think that's a part of what makes us really unique.

JM: I usually ask about if there is a way, or a word, that you would describe the environment that you and the rest of the production crew goes for. I've had, "intensity," and "fun," and "good times." People have described things that way, and I am particularly interested in how A&M would be. It would be like, "Tradition," I felt like would be a part of that.

TA: Our side of it is tradition. Of course, it's tradition in a way that we're wanting to support the team. If we're playing Barnum and Bailey's favorite at halftime, and we're

going to play that, we'll do it pregame or something. If it's... We're not going to do if the game's exciting and there's a timeout, and we need to hit it, we're not going to play something like that. We'll do something that fits the moment better: "Noble Men of Kyle," or something like that that's a big going, blowing, exciting thing, but that's in our style. As far as what their philosophy and what they're going for, you just have to ask them. Some of the things are to really get the crowd fired up and excited, and they really do. It's getting more and more and more where, and you'll see, it's almost like one long presentation of somebody who's given a lot of money occasionally interrupted by a football game. It's becoming more and more and more obviously dollar-driven. You know, whoever has given money to the university. Whoever, sponsors, have given the most money. You know, they're going to do video, show screens of whatever that is. They would tell you it's to get things fired up and to honor past people; it's money.

JM: That's, of course, stuff that they fill in timeouts, early timeouts, and that kind of thing.

TA: Yeah.

JM: So, do you have any sort of planning meetings or anything with the people over at athletics about what you're going to do on any given Saturday?

TA: Yeah, matter of fact, there's meetings after meetings. There's three a week: Monday there will be a meeting going over the past game, you know, "How'd things go?" Thursday there's a meeting of, a general meeting, this is what that came from [hands me meeting itinerary], of the big script; the big picture stuff of what's going to happen when. Tim goes to one of those. Jay, the other associate director, goes to the other, and then there's a meeting today that our head drum major and the guy that's on the headset will go to. It's a much more detail-oriented meeting, where they say, "This timeout, we do this. This timeout, we do this. This timeout, we do this."

JM: Who's the guy on the headset?

TA: Just somebody out of the band. It's one of those, all kinds of things in the Aggie band, that are passed down. It'll just be the guy who did it this year, will pick his replacement for next year. And this game, it's our last home game, and so you'll probably see next year's guy doing most of it, and the other guy standing around and making sure he knows what he's doing, and then next year, toward the end of the season, that guy will pick his replacement. We usually try to make it drummers, because we've got way too many drummers, so all of our water people, and headset people, and anything else that we need to be doing stuff other than playing, we try to make them drummers.

JM: Sure. You talked a lot about putting old repertoire together, and drawing things out of halftime shows and using that in your standard repertoire. In terms of what you play while gameplay is actually happening, I assume that a lot of those are too long. You might be able to excerpt them or something like that.

TA: Yet another thing that you're going to see that's different. We are, in my opinion, not a very good football band. We operate in slow motion as far as getting ready to play and stuff. So, where a lot of bands play, and I kind of wish we did, when there's quick things that happen, like a thirty-second timeout, or a change of possession where you've got a few seconds that you can play, or even a first down and you can play eight bars of something, we don't do any of that.

JM: Okay.

TA: And again, I think it's just the nature of the band. It's just that inertia thing that would be so hard to change. At one time we did try, we said, "We've got to play more." So, as the athletic department was controlling more and more of telling us when we could or couldn't play, and we were finding ourselves playing like two times a half, we said, "We've got to find other places that we can play," and so we came up with a bunch of like eight measure segments of "Noble Men of Kyle" and "When Johnny Comes Marching Home," and stuff like that, and we tried it. People complained out the wazoo. "That's not the Aggie band. You're trying to be Texas. You're trying to be Baylor." Just complained like crazy. They want the Aggie band the way the Aggie band is. So, we said, okay, it's easier to do it the way we've been doing it anyway.

JM: So pretty much after scores or in television timeouts. Is that pretty much when you play?

TA: After scores—yeah—after scores and television timeouts, and then once they've run out of their scripted timeouts of all the presentations and stuff and all that they have to do, then they pretty much just turn it over to the band and the yell leaders, and we play during the shorter timeouts and stuff then.

JM: I always ask what music is associated with the university, and you've named quite a bit of it already, in terms of "Noble Men of Kyle" and that kind of thing, but are there any even like popular tunes that get played over the PA system that people expect to hear when they show up at Kyle field?

TA: Not long term. This year, everyone will be expecting that same—I keep saying it's Jay Z but I have no idea if it's Jay Z; I'm not up on my hip-hop.

JM: He's got a big new album out.

TA: People will be expecting that now, but it will probably be something different next year. So there's not anything that's... There's not "Hang On Sloopy," or that sort of thing.

JM: There's nothing that you would routinely play before the third quarter break?

TA: Oh yeah, there's things we routinely play, but it's not modern, popular kind of stuff.

JM: Oh yeah. Sorry, I kind of got mixed up between my questions there.

TA: Yeah. Between the third and fourth quarter, we always play the “War Hymn,” and everyone—you’ll see this, it’s so cool. I’ve been here ten years now, and this part of it is still my favorite part of the game, and I think it’s so cool. We play the first part of it, and everyone stands up and singing, and then you’ll see the second part of the “War Hymn,” we call “Saw Varsity’s Horns Off,” and everyone locks arms and crosses [ankles], and sways back and forth. It’s supposed to be the buzz saw sawing off the horns, but when we do it between third and fourth quarter, the band stops right there and the whole crowd just sings it. And that’s not just students. All eighty-seven thousand will be doing it. To me that’s the coolest part of an Aggie football game.

JM: That’s the whole reason I’m here: just to see the third quarter break. You got me. Guilty as charged. Anything before the first kickoff that you routinely play? Or anything situational like that?

TA: The “War Hymn” is so long. I would be interested to find out—maybe in your dissertation you can figure this out—I think that we probably have the world’s longest fight song. The “War Hymn” is like three-and-a-half minutes long; three, three-and-a-half minutes.

JM: That’s pretty long. Credit where credit is due, that’s a pretty long fight song.

TA: So, by the time the team comes out, they do the coin toss, and they’re ready to kickoff, we’re usually having to speed up the “War Hymn” to about twice our normal tempo just to get it finished before they kickoff. So, we’re still just playing the “War Hymn” from the time the team runs off to the time they kickoff.

JM: How much does the drumline, kind of, get to do their own thing? Do they get to do anything separate from the band by themselves?

TA: Another thing that’s unique about A&M, we don’t really have a drumline. Because of the nature of our music—it’s all marches—so the drum parts aren’t fancy drumline parts. They’re [sings some imitation drum parts], and there’s not eight snares and five basses and tenors. There’s three bass drums, two cymbals, and forty snare drums. There’s not really a drumline-type thing. One cool thing—I think it’s cool. One thing that they do is the senior drummers lead the team onto the field. They do all this video stuff, and then you’ll hear a drum major whistle blow, and it’s all recorded, but the drummers are out there playing also, but the audience isn’t hearing what they’re actually playing. They’re hearing the piped-in recorded music. And they’ll start marching and the team is walking behind them, and they’ll lead them to the edge of the tunnel, and the drummers split and then the team runs out between where they split.

JM: Right, but just the senior drummers?

TA: Yeah, because if we sent them all—and I'm not exaggerating—we'd be sending sixty drummers, fifty-something drummers out there. So, it's just the seniors.

JM: That is a lot of drummers. You said the band was how big? Four hundred and eighty?

TA: Four-thirty. We march three-sixty. This is the biggest the band has been. It's been over four hundred once or twice, but never quite as big as it is now. We went ahead and marched four-o-four the first drill to try to get as many out there as we could, just so they'd have a chance to do a very simple drill that we wouldn't fall apart on, and then we've gone back to three-sixty after that, because with the type drill that we do, there's just not much you can do when there's that many people, because you run out of room on the field, and the maneuvers and stuff that you do don't work anymore with that many people.

JM: I usually don't actually ask about drill, but I wanted to here because you do all block drill, and block evolution drill. I don't really have the terminology to describe that.

TA: I wouldn't call it block drill. I understand what you're saying, but I wouldn't call it block drill.

JM: Grid drill?

TA: Maybe. Do you want to see some charts?

JM: Sure. If you have extras, I'll actually take charts, but if you don't that's fine too.

TA: I don't. I could give you one, but I like to keep a record of all of them.

JM: As well you should. You're better at documenting than I am.

TA: This is last week's drill. We're somewhat tied to what we can do drill-wise in several ways. One, it's just the style we do. There's certain things we can't do and stay in our style. There are certain things that are tradition. One of them is that we always start in the north end zone at company front, and the drill will go from there. Basically, everything is six-to-five step, thirty-inch stride, and based on counter marches to the rears and flanks is pretty much what we do. So, like this is just a step-two step-off where they come out in company fronts that are spread like that, and then the first ones do a counter march so that they're side-by-side at a one-pace interval.

JM: These [charts] are all hand-drawn, right?

TA: Yeah, there's not computer programs like there are for what everybody else does, so we do them all on paper. Just a step-two that, well, you're not going to be able to—If you're interested I can show you the video of what this ended up coming out like. It's just a step-two that ended up having all these lines going in and out of each other to the rears

and diamonds that got bigger and smaller, that sort of thing. That would have been in the middle of it.

JM: Is that part of why you can—I'm not sure if I'm going to be able to word this right—is part of the reason why you can do so many shows every year, is because everything is based on these same fundamental marching maneuvers? So, as your saying, do a counter-drill or do...

TA: Yeah, and we start—the first drill we do at the beginning of the year is very simple. Each person may have one or two turns that they have to remember, and other than that they're just doing what we call a "bugle-rank" drill. The twelve guys up front are "bugle rank" and they do the drill. They know the assignments and they march, and everyone else just turns where they do, and it makes all the designs and stuff. Then as the drills progress, there becomes more and more individual turns, more and more individual thinking and stuff, so that it's—we feed it to them gradually. If we had started the first game trying to do this drill, no way we could have done it, but as they learn how to do it and so forth, they're able to do more and more. At the end of that they end up back in the shoulder-to-shoulder; they do a twelve-count counter marching around each other and so forth, where they're company front six steps apart. Then—I call that a flip-flop drill—where they do to-the-rears at different times so it makes that, and then another flip-flop drill so that there are two separate company fronts. This is what we call spread-the-block. This is... the company fronts we call spread-band, then we're about to go to block-band. Basically, spread-band is you're this way, and the field-block-band is you're this way, and so they follow this. And this would be a bugle rank drill, so...

JM: They follow the person in front of their line.

TA: They follow the person in front of them. So these are the drums, and this is the bugle rank, and they're going to come out this way, and everybody follows the path of the line in front of them. This is what we call a "minstrel turn," where, say they're coming this way, and this guy's here and this guy's here, well he turns two steps, he turns and goes two steps and he goes two steps, there are actually two people in the same place at the same time, and this maneuver is called the minstrel turn. We teach them how to step one person's foot goes like—I need to get my feet right—like that, and that person's foot goes right behind that one, and they're able to step through like that so that they get through.

JM: That's kind of the famous A&M band maneuver, isn't it?

TA: And you'll see that today. The "four-way-cross" is what you're talking about. And, so like that bugle rank—the bugle rank is up here at this point—they follow that path and everybody else is just following behind them. Another minstrel turn in. What they've got here are those blocks divided, more individual thinking now, where they spread apart, and then everybody got an assignment, A, B, C, or D, and then you went the direction of whatever your assignment was, which pulls them all out into that. We were goal line-to-goal line and sideline-to-sideline on that, and then we divided those blocks, and those blocks went out to there, and then we did an X-O drill, where some of them came back to

the middle, and some of them went this way. And then that all pulls back together to finish in block band. The beginning of every drill starts company front, north endzone. The end of every drill ends in block band so that we can form the block "T." At the end of every drill we either make a "T," or this—the T A M, the A and M with the T in the middle. Today will actually be different. We're doing a full corps of cadets block "T" today, which will be an absolute mess because it always is because the rest of the corps doesn't know what the hell they're doing. So today the band is just going to squish down and become the bottom of the T, and then the rest of the corps is going to come on and just going to be the huge "T." So what you see today will not be the normal end to it.

JM: Understood, so how long, on average, are your halftime shows? Do you shoot for twelve minutes or something?

TA: Well, that's changing a little because it used to be that there was always visiting bands, and we would always keep it to around seven, seven-and-a-half minutes so both bands would have a chance to go. So few bands are travelling these days and coming, they've become more along the lines of eight, nine minutes. We still shoot for between seven and nine minutes. Sometimes they'll go a little longer. By the time we come out, and by the time we form the "T," they're almost always seven-and-a-half minutes.

JM: Do you have any communication with the actual football team about the things that they like about what you do, or don't like?

TA: No.

JM: I figured it would probably be a "no" at this institution, just because of how traditional everything is. And, do you ever have any requests from the people who are producing the game? Like, "We really want you to play 'X' at this next break," or anything like that? They try to program your music or anything like that?

TA: No, they've been pretty good about that. I think they know better. One, they wouldn't have a good reaction from us, but then another, they understand that if they tried to change the Aggie band for what-we-play type stuff, they would get run out of town. So, no. They'll tell us when to play, and they'll say, "We've got a minute-and-a-half; try to play something that's about a-minute-and-a-half" or something, but they don't tell us what to play.

JM: And then, really, I think I just have one other question, and it's just a philosophical one, but do you think that when you play, the music that you're playing and the environment that you're creating has a direct effect on what is actually happening in the football game, or do you think you're kind of creating an ambiance instead.

TA: With us, it's an ambiance. Now, there are certain times, if it's the right part of the game, and what we're playing, and the crowd is going nuts, I absolutely think it has an effect, but in general it's an ambiance thing. That goes back all the way to what I was talking about a few minutes ago: in my opinion we're not a good football band. Like

when we're on defense, we're not playing in between plays to screw up the other team. Yeah, we just go in too slow a motion to do it. So from that standpoint, there are a lot of bands that I think do a better job with that than we do, but again that's not what the Aggie band is about.

JM: And, again, you have other things going on: you have the yell leaders, who are serving a little bit of that function, correct?

TA: But even with that, you'll see, the yell leaders are almost like the Aggie band in that it's more an ambiance and a tradition thing, a, "Wow, that's really cool thing," than a "Try to get in the other team's head" thing. Now, a lot of times you'll see them, when they first hear the crowd doing yells, or first see the crowd singing, they'll turn around going [opens mouth and looks up], but whether or not that's actually affecting anything on the field or not, I don't know.

JM: Yeah, especially with teams who, like, maybe have never been there before.

TA: Yeah.

JM: Has that been a—actually let me ask you about this, and I promise I'll get out of your hair soon. How have things been different since you switched to the SEC? Has anything changed at all about Texas A&M?

TA: Yes, I think so, and I think in a very positive way. Well, lots of ways. I don't know if they have anything to do with the types of stuff you're talking about. We still do all the types of stuff that we always did. The athletic department has actually—I don't know if this is because we went to the SEC or because they got rid of the guy who used to be in charge of it and someone else is in charge of it now—they've gotten to where they try to script less and let things happen naturally a little more: let the yell leaders go a little more, let us play a little more, a little bit. I don't know if that's they went to the SEC and realized they were over-programming, trying to over-program everything, or if it's just the change of who was at the top over there.

JM: Okay.

TA: But that wasn't what I was going to say. Oh, as far as other than that, that probably doesn't have anything to do with what you're talking about, to me the biggest thing—and I'm probably the only one that thinks this—I am so glad that we aren't playing Texas for a while, because so much of a lot of people's Aggie identity was tied up in hating the University of Texas. If you came three years ago and you drove around College Station, you would have seen just as many bumper stickers and placards and stuff that said "Saw 'em off" and had the longhorn with the horns cut off and all of that stuff than you would have seen A&M stuff, and that has just almost gone away. Our people are proud of A&M now because it's A&M. It's not half-proud because we're A&M and half because we hate UT. So, to me, that's been one of the best things about it, but from a broader perspective, it's been great. The press that A&M has gotten has skyrocketed. Financially it's been a

great move. The recruiting: A&M let in something like fifteen hundred more freshmen last year than ever before. The Aggie band grew.

JM: So, not even just for the football team recruiting-wise?

TA: Yeah, for the university. For many, it's been a great change in a lot of ways. Whether it has anything to do with what you're doing, I don't know.

JM: And you kind of mentioned about the shift in media perception of A&M. Obviously with the Johnny Manziel whatever, and Kevin Sumlin, you had a lot more media exposure, and I don't know if, like... It seems to me that there's a lot more national attention on A&M than there had been in a long time. It seems like you'll probably say no, but has that affected anything about what you're doing with the Aggie band, or are there just more people who want to be in it now?

TA: Yeah, yeah. Even the Aggie band numbers grew. Like I was saying, this is the biggest band that we've ever had. I think it just got a lot more people interested in A&M, and from what I've heard, they decided to accept about the same number of freshmen that they always accept, but in the wash—you know they give so many acceptances expecting so many to decide that even though they were accepted, "I'll go somewhere else"—and there was something like fifteen hundred more students that didn't wash. They gave the same number of acceptance, but like fifteen hundred more of them actually came.

JM: Wow. How big are the usual incoming classes, if you have an idea about that?

TA: I think it's been somewhere around seventy-five hundred, and then this past year it was nine thousand, somewhere in that range.

JM: I actually have no idea about how big A&M really is as a university. I knew it's a big ol' school, but...

TA: We're almost at fifty thousand now, but twelve to fifteen thousand of that is graduate students too. So, yeah, it's big.

JM: So national-attention wise, you're saying that you're getting a lot more people in the band. Are you changing anything about what you do?

TA: No, no. Just keep doing what we do. Well, the first game we put more of them out there. After that we even backed down that. That's all we're going to put out there.

JM: I understand that. Do you rotate people, by the way?

TA: Yes.

JM: So you don't leave people on the bench?

TA: No. And the section sergeants and section officers keep track of their section and, like, the freshmen can be alternates four times, the sophomores can be alternates three times, juniors two times, and seniors one time, and they keep track of who's been alternate how many times and that sort of thing.

JM: Just curious about that one. That one's probably not going to make it into the paper.

TA: That's okay.

JM: That one was just for me. Well, thank you very much.

**Jennifer Martin, Director of Marketing, Texas A&M University
November 12, 2013**

John Michael McCluskey (JMM): So there is not a music...

Jennifer Martin (JM): There is no music computer for Kyle field. We use computers for our other venues, but there is no one up there in the PA booth, or in the press box, or on the field who's pressing a button and saying, "Okay, we're going to play 'Let's Get This Party Started' or anything like that." Everything that we—all the music that is played is through a video component because until I got here in 2011, really music was not played—any popular music was not played—in our venue. Most of the features had some sort of background music, like video features, but in the past two years we started to get a little bit more creative with how we entice the twelfth-man to not knowingly listen to canned music, because they don't want to become, like, I worked at Alabama. Alabama pumps in music from the time that the stadium opens to the time it ends. "Thunderstruck" is going. It can be ninety to nothing, and it's almost to where your ears bleeding, sometimes. Here, whenever I first got here, I was shocked by the lack of music and that we just let the band play all the time. So, we started to work in stingers and stuff like that that would get some sort of music, be able to pump the crowd up without it being like, "They're jamming canned music down our throats."

JMM: I usually hear the word stinger get associated with really short things that get played in between plays. Did you try that at A&M?

JM: Yeah, we have a couple stingers. There's one that's a Drake song, "Started from the Bottom Now I'm Here" is one. We started playing "Power" by Kanye for entrance video, whenever the team is about to come out. The fans have really jumped on bar with that one last year, so we started doing a little stinger with that, and then also there's another that—we use instrumental for our entrance, but we use... there's a remix that has a little bit more bass to it that we use for a stinger. So, that there's not used often, and it's not like you say, "Okay, every third down we're going to do this." It's when you feel like during that third, fourth quarter that the energy's starting to come out because people have been here for three hours, and, depending what the game's doing, it can get kind of quiet.

JMM: You have... the pageantry inside Kyle starts really early. That was one of the things I was struck by right away. Of course, I came to a kind of exceptional, where all the cadets were, the entire corps was being showcased, but it was about an hour before hand when musical programming was actually starting with the band playing. And then there's, of course, the music that gets played while the players are warming up. Do you have coordination between the athletics department or do you guys just get to pick the tunes that get played while players are actually on the field?

JM: We don't pick the tunes that the players actually listen to, the football team does. The football staff does, and they obviously make sure it is clean and appropriate and everything like that. We know that there's a different genre of music than, let's say, our sixty-five year old student, or season-ticket holder would listen to.

JMM: Or your sixty-five year old student.

JM: Or our sixty-five year old students. But that music is only focused to the field. If you were up in the stands you can't really hear it as much as you can on the field, and it's focused just for the football players. When you're talking about the band playing earlier, our band comes into the stadium and they do the march-in, we do that every game. Every game. So, they start playing then and we start going into our...

JMM: Oh, the entire corps marches in every game. Oh, okay. See, I thought it was just the band who marched in every game.

JM: Yes, the entire corps marches in every game. So we have that pageantry every game, including with the horses and everything like that. The corps and our football team has worked on a schedule to make sure that march-in is over at a certain time, and then at that time is when we start playing our football music. If marching goes over, they play the football music sometimes, well...

JMM: Over the top of the band?

JM: Over the top of the band, and that's, well, a little bit of a not a happy moment, I guess, but it is what it is. We're there to play football not the military thing. So, that's something, and then we do a lot of videos and everything like that where we try to keep up with, you know, the popular music, or good beats in the background so its not always like classical or anything like that.

JMM: Are there any tunes that like, besides the Kayne tune that you mentioned earlier, that people expect to hear every time to they go to Kyle, at least for the last few years?

JM: I think the Kayne tune is one. People are more inclined to expect the band's performance. They have their traditional, of course, "War Hymn," which is our fight song. "Spirit of Aggieland" is the one we play at the very beginning. It's when our Yell Leaders get out and stand in line. As for pumped in music, no, they're not really

expecting anything because we haven't done that. "Power" has been in—only until recently, like I said—for instance when we went to Ole Miss this season, when our team was about to come out the fans actually started humming and singing "Power," which is a little unique, because we've never ever ever done that. But there isn't anything that they are like, "Oh, we're expecting to hear," like at Alabama it's "Dixieland Delight." Or at LSU, where I graduated from, it's "Callin' Baton Rouge" that you know you're going to hear that. You're going to hear "Ants Marching" from the band. There's obviously the things that the band plays that have been very generational, "The Green Berets," "Noble Men of Kyle," those type songs, but it's been mainly the band.

JMM: Do you think that the recent positive reception towards popular music has any connection with the shift to the SEC?

JM: I think so.

JMM: Is it just because they see it going on at other schools?

JM: They see it going on at other schools, and also it helps when you win. Change is easier whenever you win than whenever you lose the game. People are going to other venues in the SEC and they're seeing that what we're doing is keeping the tradition of Kyle field and the twelfth man, but also just adding in new stuff to generate new excitement. Also, with coach Sumlin, he's a young African-American coach. Very unlike what we've had here, so there's some changes going on with that. People are, for instance, when I was at Alabama, coach Saban was very adamant about pumping in music and playing it loud and making it deafening in Bryant-Denny stadium. He said, "If you get any phone calls about the type of music you are playing or the loudness of the music, you say 'Do you want to have recruits come in? This is how you're going to get them. Do you like winning? Well this is how you're going to get them.'" Coach Sumlin didn't say that, but it was something similar. He was like, "If we keep winning, and we keep getting the recruits, we'll be fine." We're not here to break tradition. We're here to add on to tradition and get an even more intimidating place, and you see that with the redevelopment. We are putting a significant amount of money in this facility.

JMM: Yeah, I just found out about it.

JM: Okay.

JMM: I like to ask about what type of environment, like what's your goal. What do you want it to feel like inside your stadium? I've had a lot of people—I've been to a lot of different schools, like UCLA is like, "We want a fun environment," because they haven't historically been a dominant program, so they're just trying to get people to come get in the seats. You said—you used the word "intimidating" a second ago, is that kind of your goal?

JM: Yeah. Intimidating, not to where you're fearful. Like, you don't want the visitors to be fearful; you want it to be a welcoming environment for the visitors, and we do that,

but we want it to be so loud in here and so raucous that the twelfth man is doing it all and it's not all we're pumping in the music. We're helping that. We're helping get that up, but we want the twelfth man to be the person that does that. We want it to be loud; we want it to be intimidating; we want to give ourselves home-field advantage. We want to be memorable so that whenever you leave Kyle field, or any of our venues, you go "Man, that was amazing." "Can you remember? Can you believe that we just saw president Bush?" Or, "Can you believe that we just saw this?"

JMM: I've had the same conversation with a lot of people I know now.

JM: Yeah, "Can you believe that we just did it? My gosh, did you see all those fireworks? That was crazy!" That's something that we've added this year, is to add in fireworks and some new pyro and stuff, slowly pushing the envelope and adding the flag girls to add that pageantry, and that's something that we're trying to add in pageantry that is not just the corps, which is a big part of our tradition, but to also show that we are also... We have females here, and African-Americans. We have Hispanics, Asians, we're very multi-racial, it's not just a white-male. That has been the perception that we've had, so we're trying to move into that direction without pushing our main demographic away.

JMM: I asked the band directors about what their perceptions of A&M's demographics were, and they said that they—who are the fans that come to the stadium—and they said that they perceive it to be a very alumni-based type of people, like people that have direct ties to the university, that maybe historically has been Anglo, but you're saying that's changing in recent times. It's becoming more open?

JM: Our demographics, and don't quote me on this, you can actually look it up, we're like fifty-five, forty-five women, and we're still predominately Anglo or white, but there's a lot more races coming in, and so we're trying to show that. Some of our old coaches before they took the job here they didn't realize, they thought we we're still a military school. It's a big part of our history, but not everybody has to be in the corps to go to school here. There's fifty thousand people who go to school here but only twenty-five hundred of them are in the corps. That's a very small part of this university. It's an important part, but it's a small part.

JMM: You kind of said that winning help, but is there any tension between what you're doing with inserting new music and the traditional aspects of the university? Has there been any pushback from that?

JM: Minor. Every game we get a couple emails about something, and it can be that their seat was broken. Our things that eighty-seven thousand people in the stadium, and we get fifty emails about something, we're okay. If we get a thousand emails about something, we need to look at it. We're always going to have people who say that they hate the video board; they call it the "spirit killer." We've had that conversation, but we're not going to quit using the video board. They don't like that we do other things that at halftime besides the band. Well, okay, you have to do other things at halftime because you need to revenue to come in. There has been some pushback. We haven't changed anything.

Everything that we have done we thought about; we talked about it in very small groups and then we let somebody else in, and then we let somebody else in, and let somebody else in, and keep it very very small. So then we would execute it correctly and quietly, and it would almost be like, “Did we just have girls on the field? Wow, that looked pretty cool.” Instead of people coming into the facility saying, “You know there’s going to be girls on the field. I’m going to hate this.” This is going to be awful. This is the worst idea ever.

JMM: Girls on the field was a thing?

JM: It was a huge deal. We don’t have cheerleaders. We’ve never had females on the field in any capacity of showing the femininity or flags or anything like that, and we’re not adding cheerleaders. That’s not what we’re doing. We’re adding a little bit of pageantry with having our dance team on the field. And also we’re having our dance team do it because they are a part of our athletic department already. We’re not having to get another crew. They already have the uniforms. They understand what we’re doing. They understand our traditions. They’re not going to try to go crazy and dress inappropriately. They’re going to stay within the boundaries. When we make decisions we make it very smartly, very carefully, and we bring in a small group and add a couple people as we go, and then we just execute it. So then it just feels like it was a part of it. We first did the “March of Honor,” which is when we take our football team from their locker room and underneath the stands and out. They walk—it takes eight minutes for the team to get on the field, which is astronomically long. We didn’t let anyone know, because we didn’t want anyone to tell us that we couldn’t do it. It’s not that we’re trying to hide anything; it’s just that we want to do it right, and not have to change the way we envision it, is the best way of putting it.

JMM: Absolutely, I understand what you’re saying. You’ve got a whole lot of stuff that you’re working with here in a really creative and unique environment, and you’re heading into in interesting ways. How much do you think that music—how much of a role do you think that music plays in creating that environment?

JM: Huge.

JMM: Is Kyle Kyle because of the band?

JM: Kyle is Kyle because of the twelfth man, the band, the history, and everything along those lines, but you have to—if the band wasn’t here it would be crickets. If we did not play some music at times whenever the band leaves or to do at those times that we need it, we wouldn’t have that advantage. For instance, this is a great example of not pumping in music, but using the band to help us out, and it was, honestly, by complete, not accident, but we saw a moment and we were like, “Okay, let’s keep doing this. Let’s keep showing this guy.” At the end of the Mississippi State game was really weird how we were ending that game. We we’re like, “What is going on?” And everybody was all hopped up on the fact that it could possibly be Johnny Manziel’s last game, Kyle Field is

coming down as we know it, no one was leaving, but the refs were doing something, we don't really know.

JMM: I still don't know.

JM: No one knows, but the band played "Johnny Comes Marching Home." Honestly, probably half the people in there probably don't know what that song is. Johnny probably doesn't know that that is a song dedicated toward him. He's probably never heard it. But the drummer was beating the drum very very hard. He was very aggressive with it. Our cameraman got it, and we put him up on the video board. Well, he saw that he was up on the video board and just kept acting it up, and so we just kept going back to him, and it helped keep that energy up, because if we would have just let—I don't ever like to blame anything on the refs—but if we had just let the refs keep doing what they did and just sat back and let them do it, we would have lost the crowd. It would have been a sower moment on a very good ending.

JMM: In a lot of ways—I've been thinking a lot about that moment because it was one of the most memorable five minutes of my entire, I've been to a lot of games this semester, of my entire semester, and with no football.

JM: No football.

JMM: I mean no football.

JM: No football.

JMM: It was just like so energetic.

JM: What is going on?

JMM: Everybody was so electric and it was like... And Johnny's playing it up over there.

JM: Yeah, and there's this drummer who's beating a big drum, and we we're pumping in music because we didn't need to. We had a guy who was doing it. That is what makes Kyle field feel unique is that we don't pump music all the time like these other school's do. We don't play some sort of gamecock noise over the thing, and that's cool. I'm an LSU grad. I hear the rumbling of the tiger-thing, or the roar of the tiger, which I think still might be a dinosaur noise, but, you know, I hear that, you know, I'm an LSU grad; I get pumped up over that. But here there is nothing that we can use; we're not going to use Reveille's barking. But it wouldn't work here, and that is what is so unique about Kyle field is that you don't go in and change it. You have to respect the traditions and you have to just tweak little bits. I think we will eventually put more music in, but we will smart in doing it. We're not going to play AC/DC rock from the time the gates open to the time it ends. We're talking about doing some things like we did with the stingers, where we just play a little Drake and we just play a little this or a little of that. Thirty-

second intervals. I don't ever think we'll have like a DJ or anything like that in the facility.

JMM: That can even be a truncated interview right there. That was really beautiful, thank you.

John Garrison, Associate Athletic Director for Marketing, and Chad Klempnauer, Director of Marketing, Baylor University
November 13, 2013

John McCluskey: Well, let me ask this: how long have you been in your current position?

Chad Klempnauer: My current position for like two years, but before... I've been at Baylor since 2002.

JM: So you've been here through the good and the bad?

CK: Yeah.

JM: So even your presentation between, what is it, pre-Robert Griffin and like now, you think it's still fairly the same except the team's better?

CK: I mean our atmosphere's are a lot better because people are coming earlier, staying longer, and are more into the game, if that makes since. They don't leave at halftime and don't come back, you know. I mean, it does, the performance of the team makes a difference in your atmosphere big time. That's one thing we're really excited about with the new stadium. As you saw, Floyd-Casey is pretty old. The concourses are small.

JM: Very small. Just getting in was an intense experience.

CK: Yes. So, because of all that, the gameday experience is what we're most excited about because there will be space, there will be better concessions, restrooms, everything from beginning to end of the day.

JM: Let's get after that question where we're talking about "Gameday Experience." What environment are you trying to create at, well, Floyd-Casey now and whatever you will call the new stadium.

CK: I think we just want to keep fans engaged and invested. We want to do promotions that kind of draw them to the video board, but we don't want to overdo it. We want a balance, and that's the same thing we do with music: we want band because, obviously, they're there and they take a lot of pride and they support the teams winning or losing, but then we also want to put in some other, you know, music that we can choose for situational, you know, plays. For third, fourth down, or just behind some of our promotions, sponsored elements.

JM: Yeah, and I noticed that you did do a lot of promotions. Is that because the environment that your going for—and this is the vibe I got—is more about having a good time than it is creating an intimidating...

CK: I think so, yes.

JM: ...”we’re going to crush you” environment?

CK: Oh yeah. We’re not there, and I don’t think we’ll ever be there just because we’re a pretty conservative, Christian university, so we’re not ever going to be that. But I think this is the first game where our defense really was, like, they were awesome.

JM: Yeah, they were really good.

CK: And so that really fired people up more so than just our offense scoring a touchdown in thirty seconds like they had been earlier in the year. You know, it’s like one play and our defense...

JM: Yeah, it was five-three halfway through the second quarter.

CK: Yeah, which was uncommon. I think there were a lot of nervous people in our stands.

JM: Five points is a weird number anyway, but agreed. It kind of reminded me, earlier this year I did, my other double weekend was two games in LA: I went to a USC and a UCLA game, and it was kind of similar, where the... [Garrison enters the room] Are you John Garrison?

John Garrison: I am John Garrison.

JM: I’m John McCluskey.

JG: Nice to meet you.

JM: Nice to meet you. Thanks for stopping by.

JG: You’ve got it.

CK: He’s been to some awesome places.

JG: Yeah?

CK: Yes.

JG: I’m going to have a snack while I’m sitting.

JM: That's okay. I'm caffeinating while we're sitting.

JG: I just had one of those, so now I've got to have a snack.

CK: He just came from A&M and talked with Jennifer Martin.

JG: To who?

CK: Jennifer Martin.

JM: Jennifer Martin. She has some sort of... The bottom line is I go through the staff directory until I find somebody who's got something that's like "Gameday Experience" or "Marketing and Promotions" or something like that, and I email them because that's kind of the thing that I'm interested in: How are we creating environments? How we're using music to create those environments? And I was just saying with Chad here that it felt like, and we were talking specifically about promotions and getting into this. You guys go for like this, "We're here to have a good time," like "hang out" kind of environment, as opposed to really A&M, right? A&M is a little more, well they're military historically associated. So there's a little bit more of, they march into the stadium with swords and guns, so it's a little bit different, and I was saying it is similar to when I was in California and I did UCLA and USC in one weekend, and USC is very much like, everything is blood red and...

JG: [Sings a bit of a drum cadence] Very intense

JM: Yes, and then UCLA like had an intro video where the players were like, "Welcome to the Rose Bowl. We hope you have a pleasant stay." And I was like, "That's never going to happen at, really, any SEC school or any Big 12 school." So, it was pretty interesting, and I thought you guys did a good job of creating a... not going for intimidating, but not having like a not-clear narrative or like a not-clear theme. I thought that was neat, even though it was really, really loud.

JG: Where did you sit?

JM: I was on the field. I was in front of the band.

JG: Okay.

JM: I don't think I've got all my hearing back yet.

JG: That's good I guess.

JM: It was really loud. Plus, standing in front of the band. So, I was like [pointing] student section, band, student section. It was pretty intense, so it was a lot of fun.

[Distributes release forms]

JM: So, fun environment. Cool. As you can see, the first question is demographics. I put Baylor on the calendar, like I knew I needed to go Baylor, because I didn't have any religiously affiliated schools to go to, and that's trying to diversify my sample. How does the Baylor audience differ from the standard college football audience, especially at this level of visibility?

JG: I'm not sure we're a whole lot different other than... Our season ticket base is probably a little bit different, because our alumni base is possibly a little different. We can pull data from surveys to give you ages and all. It's a little bit older.

JM: Even that is kind of specific and is not necessary. Generalizations are okay.

JG: It's a little more upper-middle class I think. We had a whole lost-generation of fans because we were so bad for so long, and so we're just getting some of those fans back. Season-ticket base is probably a little older than the norm, because Baylor also being a private school, the population of the students is a little higher, upper-middle class, and so that translates into the alumni being... That's probably a good thing and bad thing at times. It's maybe good from a financial standpoint, but it's bad from a "Let's get out and make noise and all."

JM: Do you feel like your fan base is mostly alumni?

JG: Yes. Now, it's moving away from that with the success of the team, but four years ago it was probably 70% alumni. That's starting to change, again, with the success of the team. Now more alumni are coming back, but our focus has been on alumni for a number of years: those who are affiliated in some way. Parents, current students, alumni, some kind of affiliation with the program already.

JM: Is that shifting from alumni towards a little bit more of a regional identity?

JG: Correct.

JM: Okay. And then again, and that is one of those recent successes, post-RGIII.

JG: It all started really whenever he came in, even before we won that first year, second year he was here—second year if I remember—he got hurt. You started to see more Waco, central-Texas fans who have traditionally been all UT or all A&M or all Tech in Waco, becoming more Baylor fans, and that's just grown. I mean our season ticket base has gone from ten to twelve to seventeen to twenty-four.

JM: Percent? Is that what that...?

JG: No, total thousand. Huge increase.

JM: That's 50% of your tickets are season tickets.

JG: Oh yes, absolutely. That's the growth that we've had. Not twenty-seven, twenty-four is what we're at right now. [Actually spoke correctly the first time].

CK: Yeah, that's what we'll be at next year.

JG: Ten to twenty-four in five or six years. That did include students, so that's a little bit of a biased number, because our student tickets are free, so it's a little bit different, but it's extreme growth in tickets. Again, that's probably still simple majority more alumni than non-alumni, but a lot of regional and non-alumni fans.

JM: Yeah. I talked a lot at A&M about increased visibility after a shift to the SEC, but it's really more of a shift to a Johnny Manziel. Is it the same kind of thing with Baylor? You didn't change conferences, but all of the sudden I see Baylor everywhere with the increased success of the team. And that's obviously affected your ticket sales, and he [Chad] was saying that he didn't think there's been a significant amount of environmental change except that the team has gotten good. You feel the same way?

JG: We haven't changed a whole lot in what we've done in the last six years, maybe by small increments. But the team's success and more people in the stands, more Baylor fans in the stands, have translated to a much better environment. The biggest thing is probably our pregame environment and that's what Chad...

CK: Outside the stadium.

JG: ...is really...

JM: Outside the stadium?

CK: Yeah, tailgating. Coming earlier. Staying longer after the game.

JG: And what that's done has made the gameday experience much broader as opposed to winning or losing the game. So I think that's translated into our environment in general.

JM: Floyd-Casey of course has a lot of parking areas around it. The new stadium is not going to have quite that same level of parking access, right?

JG: Correct.

JM: Are you working to keep the outside-the-stadium things intact over there on the other side of the river?

CK: We'll have tailgating over there and over here, both sides, so we'll be okay.

JG: We'll have a lot more tailgating setup.

JM: I saw some of the design plans for the walking bridge and that kind of thing, so it's just going to be a more spread out thing.

CK: Yeah, people will walk from campus.

JM: I was at Oregon a couple of weeks ago and they have the same thing, where they're stadium is across the river and they have this huge immigration. It's a really cool thing. It doesn't...

JG: As everybody moves?

JM: Yeah. Everybody moves from the campus over like a three-foot-across bridge like a zombie movie and slowly gets over to Autzen. It's a pretty cool thing, so I don't think you're going to have a problem.

JG: Your ears are probably still ringing from being in that stadium actually.

CK: Yeah.

JM: I'm telling you, I think that you guys were louder.

CK: Really?

JM: But they were playing UCLA, and UCLA had lost the last week to Stanford, so there was a little bit less laying on the line there. Whereas I felt like a lot of people at Baylor who were in the parking lot that I was talking to were saying, "This is the biggest game in our history." And I was like, "Was it bigger than the Oklahoma game during RGIII?" They were like, "It's just different."

JG: The lead-up was definitely bigger.

CK: Yeah.

JM: It's Thursday night primetime?

JG: I mean, where we were. It was ten times bigger in terms of the lead-up to that game.

JM: Well it was a cool thing and a cool experience. Speaking of pregame stuff, when do you start scripting out music and your program for the game? Does that start seventy minutes before kickoff, sixty minutes before kickoff?

CK: We have a unique situation. You can explain it.

JG: Well, our strength/conditioning crew, they want to run music for the team warming up.

JM: Yeah, I figured that was the case, and I want to know a little bit more about that too.

JG: I mean, we script starting, gates open at ninety minutes, so we're playing music at that time. When the team comes out really for their warm-up, we turn ours off, and the strength/conditioning coaches play from about seventy minutes before until about thirty minutes before the game.

CK: But it's on the field.

JG: On the field.

CK: Speakers on the field.

JM: Speaker on the field. They have their own sound-system on the field, and you just turn your stadium sound off?

JG: Now it still is loud, so you still hear it, but it's not.

JM: Well I didn't even notice it, so.

JG: It's a significant sound system that they roll down. It's on a cart. They roll it into the north end zone, and they play a lot of instrumental rap, a lot of stuff to get the team going. It's a lot of the same stuff they use here from practice, so it's kind of the Pavlov's dog approach, where when you hear this, you starting to get ready for this game. They play music whenever our team walks into the stadium. Same music. They play "We Ready" and a couple other songs that are very specific to get the guys started, to get their blood flowing.

JM: Yeah. I was actually in there when they walked in after the walk, so it was kind of a—I know exactly what you're talking about. Now, I assume, obviously this being Baylor, you have some limitations about what kind of that type of music that you can play. Is that something that you actively... do you approve the tunes that they play, or do the strength and conditioning coaches kind of...?

CK: I mean, they know.

JG: But they know. We've had one mistake down there with that, whenever that first came up, and from that point on there was never a problem. The majority of what they play is instrumental though, what they play on the field, because the music that they choose does not have lyrics that would work in our stadium.

JM: Okay, so they just take the beats behind whatever track they wish they could play, or—not that they "wish they could play," but...

JG: That's exactly right.

JM: ...that they feel like sets the right tone.

JG: I mean there was one time whenever one song came on, and this track dropped right off the bat, and everybody [gasps], and that was a problem, but Kazadi our head strength coach down there. He's extremely intense, and he's extremely specific on what he wants and what he gets, and so his staff knows and they take care of all that. I mean, they have a couple of guys; they spend a lot of time on music actually, just for practice and for pregame.

JM: Well, aside from what the strength and conditioning coaches program, what kind of music do you guys program in the pregame timeframe?

JG: Our stuff is more—it's less intense than that. More popular.

JM: Does that mean it's less hip-hop, or...?

JG: Less hip-hop. Some, we still play some, but it's more popular, more high-energy. We probably should get Josie here to talk about this too—who runs most of this—more high energy but less hip-hop and more. More popular music, but then still some classic stuff too. You know you go some places like K-State, I don't know if you've been there...

JM: I have not been to K-State.

JG: K-State plays all 90s rock. I mean, it's a really interesting.

JM: 90s rock?

JG: Yeah, I mean you hear Metallica.

CK: It's like the same thing.

JM: I mean, Nirvana, Metallica...

JG: Yeah, it really is. Metallica and Guns 'N Roses, and I think it may be somewhat what their coach, Bill Snyder, wants to hear. Anyway, yes: high-energy, fun, but not extremely intense. Not all bass and beats. It's like our open, for instance. We've done a lot of intense opens with music. This year is a different open for us.

JM: Open refers to the, what you play...

CK: The video open.

JM: The video open.

CK: It's "Can't Hold Us."

JM: “Can’t Hold Us” is this year?

CK: Yeah.

JM: What have you used in the past?

JG: We’ve used; last year it was “Seven Nation Army.” We used the Glitch Mob remix of that “Seven Nation Army” song. We used the music to *300* a couple of years ago. That movie, you know, very intense.

JM: I do, yes.

JG: And this year, Jeff Hanel, who is our video producer, he said, “We’re going to do this. It’s a little more fun. It will get the fans clapping and cheering along.” It’s been great, and people are really into it at that time.

JM: And that kind of brings on the question, what kind of music do people expect when they show up at Baylor? Like, are there any tunes that they like—what does Ken Starr run out to?

CK: It’s different every game.

JG: Different every game. You know, the only one they probably expect to hear at some point in time is “Jump Around” before a kickoff. In all honesty, last year’s K-State game, whenever they came in number two in the BCS or number one in the BCS.

CK: Number two in the BCS and number one in the AP, I think.

JG: We played “Jump Around” before we kicked off for the four or five games previous to that. Didn’t get much response. We go up two or three touchdowns on them; we play “Jump Around” before kickoff, and the stands go crazy. Just crazy. After the game, everybody was like, “You guys should have been doing that all along. That was so awesome.” And we were like, “We have been doing that.” It was just the environment. From that point, kickoff music has been significantly better received from the sideline and in the stands.

CK: Recently though the strength and conditioning has been giving us suggestions for certain kickoff situations too. Just in the last two or three games.

JG: Because they use their walk-ons and their guys on the bench to try to get everybody pumped up.

JM: Any examples of the kind of stuff they’re asking for?

JG: I don’t know the songs. It’s just more hip-hop and more...

CK: But if you saw them jumping around on the sidelines and holding them back. I think every song has a meaning for them, so they know, “Oh, let’s turn it on.”

JG: I mean, even the little things. Like this game, obviously, was the “Black Out,” which was a big success, so we knew right off the bat that we going to play “Back in Black” for that first kickoff for the fans.

JM: Yeah. [The phrase was on] lots of shirts too.

JG: Lots of shirts. Ken Starr ran out, or the Baylor line ran out, to a sped up version of “Black Betty,” so we tried to theme that a little more than normal.

JM: Yeah. I just want to ask this while it’s on my mind—Isaiah Odajima the band director didn’t know the answer to this—but why the “Tennessee Waltz” at the end of the games? Does anybody know the answer to that?

CK: I don’t know. They’ve been doing that for as long as I can remember.

JM: That’s what he said. He said, “They’ve been doing it for forever and I just keep doing it.”

JG: I have no idea. I thought he would have known the answer to that.

CK: I know.

JM: I mean; I guess I need to ask his predecessor or something. “Tennessee Waltz,” that was...

CK: You could ask Colin, but Colin wouldn’t know either probably.

JM: That one threw me off. I’m actually from Chattanooga, so I know that tune really well, and I was not expecting that to celebrate a victory over Oklahoma.

JG: You know the other one that fans kind of expect from the band is “Word Up” in one of the final timeouts. It’s when the tubas get out and do their thing. That’s a big one that they expect to hear.

JM: Within the game itself, I know that you guys use, what tune is it that you use on third downs? The opening guitar solo from...

CK: Guns ‘n Roses

JM: Yeah. Are there any other situational things that you like to program for? Like, cue audience responses like you do with third downs? And fourth downs, if they’re going for it you use the same thing, right?

JG: Right, and we've at times used a variety of songs there. I mean, speaking of "Black Betty," we used that for a while on third downs and we've used...

CK: "Crazy Train."

JG: "Crazy Train." We've used some others, but... And we've at times rotated back and forth between the band and us on third down, but we've got to the point now where our response is so much better when they hear that—whenever they hear one thing, and so we continually, "Let's crank out, crank out, crank out." Going back four years, four years, when was that UCONN game?

CK: Hmmmm

JG: Four years ago I think we played UCONN here; we beat Wake Forest on the road. UCONN was coming in.

CK: When they were good.

JG: When they were good, yeah. One of the first times where we said "Every third down"—it was crazy train—"we're going to play 'Crazy Train.'" There were twenty-five third downs—no that's probably too many—there were probably eighteen third downs that UCONN had in that game, and I'll bet they got seventeen, they converted on seventeen of them. So, all of a sudden, this excitement that we had build just was completely awful and people complained about it. "Why do we play that devil worshipper, Ozzy Osbourne, music?"

JM: I did want to ask a little bit more about Ozzy.

JG: Yeah.

JM: I know Baylor's not as conservative as like...

JG: We would not have had those complaints if we would have won that game, and if we would have—the environment... If we would have stopped them on some of those, then it would have been totally different. Anyway, that's our situational. No, we pretty much play the same third down. We're playing in Cowboy's Stadium this year. We're taking Josie to run music up there for the first time so that we have some consistency in what we do music wise, because our fans come to expect it, I think now. Our team's come to expect it on kickoffs and certain things.

JM: Isaiah was telling me that while you play that on third down every time, he's got whatever that chord progression it is that he holds out until right when they snap the ball. He said, I was asking about, because it seemed like you all were alternating back-and-forth for it, and he was like, "No, they always play at it. I only play when they're in front of us, so we're hitting them from both sides. And he said that was that by design. Was that his idea? Your idea?"

JG: We talked about it. I mean he obviously gets some pressure, asking why don't we let him play more. His response has been—he may have mentioned this—he said that if they got the same response from the crowd that we got from playing canned music then we would use them a lot more, if that makes sense. That it's so much louder and such a better response when we play the canned music that we really, unless the game is out of hand, we're hitting third down every time, every time, every time. And we didn't do that in the past; we'd rotate a little bit back and forth. Now, if we get to where one of the teams is right in front of them, there are times whenever—depending on the score—whenever we kind of back off and they take third downs. But they play on second downs, usually, on almost every...

JM: Yeah, they play a lot.

JG: They play a lot.

JM: He does a good job of getting stuff in there.

JG: We have to—at times we have to have that conversation where we're kind of crossing that line of sportsmanship—not sportsmanship, but...

CK: They're already over the ball and he needs to stop but they're still playing into the play.

JG: We've heard a few complaints about that over the years, but he does a really good job and keeps them into the game, keeping the band into the game.

JM: Yeah. Do you ever, when you're saying "If the game gets out of hand," how does your approach to what you're playing in the stadium change based on, like, score?

JG: We pull back if we're up; our early games where we were up by fifty at halftime, third down we wouldn't play anything.

JM: Let's say, you know, it's five years ago and you're not very good—seven years ago; I don't know how long ago it was.

JG: Five years sounds good. Well, it's not that we weren't good; we were just starting to get good.

JM: Well, you were, like, barely bowl eligible, right?

JG: Right.

JM: And you are still getting blown out every now and then. What happens if you're losing big? How does that change what you're playing?

JG: Five or six years ago, it didn't really matter what we played, there was not a lot of intensity in the building, per se, at any time, even if we were doing well. We've only really started using music more three years ago, four years ago. So, at that point in time, we would play and it wouldn't really do anything to excite the crowd in any way, and we were definitely rotating back and forth with the band.

JM: Do you feel like there is any tension between the traditional band tunes and the popular tunes that you play? Do you get audience feedback that's ever like, "We need more band," or "we need more canned music," or "we need to modernize our environment," or that kind of thing?

JG: Occasionally. Occasionally you hear both things.

JM: Is any side louder than the other one.

JG: No.

JM: Okay.

JG: I mean, I think while everything is positive from a winning standpoint, the complaints are not nearly as... You know, it was very loud at that UCONN game, wherever the music was too loud and we were playing too much "Crazy Train." When we lost the game everybody was pissed off, so that's when we... you would hear more about it. As success happens, people are into it, and it's made the crowd more of a part of the game than we've had much.

JM: Do you ever do audience feedback where they take a survey or something like that? They take the game and you ask them about gameday experience or anything?

JG: Yes.

JM: Is that how you get the information about whether people like canned versus band or...?

JG: The last time we did that was in '10, and we try to do it about every two years or so, but with us moving into a new stadium we didn't do anything knowing that transition was going to happen. So, the school, we heard in a survey, "The music's too loud," "The music's too soft," "The music's too loud," "The music's too soft."

CK: It depends on where you're sitting.

JG: "We need more band."

JM: Well, yeah, that's true too because you have all the speakers in the one end zone, and it was very very loud in that end zone, and over by the band it wasn't as loud.

JG: So that was probably the most criticized piece of the survey. Not probably. It was the most criticized piece, the volume of the music, but it wasn't all "It's too loud" or "It's all too quiet." It was a complete mix. It was just crazy.

JM: With the new stadium, is that something you've addressed? Are you doing a surround sound, or...?

JG: Nope. It's still a speaker cluster in the end zone, however it's much better distributed. Right now the sound over there, that's rental sound. I mean those speakers are rented.

JM: Every week?

JG: Every week.

JM: Every home game.

JG: Yes. Because four years ago the speakers that were up got blown over the summer—they got too hot—so instead of investing in new speakers we just rented because we knew the stadium was coming. They're good for what they are, but they're not great. At the new stadium it's still end zone only, because we can't—the way that...

JM: Is it the closed end zone or the open end zone?

JG: It's the open end zone.

JM: Okay.

JG: It's on the sides of the video board pointing back towards the bowl.

JM: Somebody was telling us... My dad knows Ray Lofgren really well over in the—he was showing us the new stadium design—aren't there video boards on both sides of the horseshoe, or is it right in the middle?

JG: Originally it was on both sides, but now it's the center of that end zone, and speaker clusters on both sides. And it's a significant cluster, so the distribution will be much better.

JM: Okay.

JG: There will still be louder areas than others, but it won't be anything like it is now. They will have enough speakers to position them to make the—to distribute the sound like it should be done.

JM: While we're still talking about sound and logistics, it's neat that, I'm not going to try to make value judgments here, but most bands don't have the real estate that the Baylor band had in the stadium. They are not in the end zone; they are between the five and

fifteen, and they are surrounded by the student section; they aren't on the edge of the students. That's kind of a neat thing. In the new stadium, they're going to be in the end zone, and I've seen more bands in the end zone than I've seen not in end zones. Is there any consideration about, like, is you thinking about mike'ing the band?

JG: No.

JM: Probably not. Is there any consideration about where the band got placed in the new stadium? And, like, why the end zone? Is that just a real estate thing?

JG: It's a real estate thing and an ease of access on and off the field, I think, more so than any discussions were had about distribution of their sound. I don't think—I'm not sure when the designers were doing that that they said, "This is going to be worse because they're playing into an open end of the stadium." I'm not sure that crossed the designer's mind. Well, some of our folks said, "Well you can play towards the students. You can play towards the alumni side. It will actually be better."

JM: Yeah, Florida State does a lot of that too. They put the band in the end zone and then they angle them around.

JG: But Isaiah's not. I think Isaiah, he would rather be on the other end. He would rather be on the other end because he could be playing back towards the bowl.

JM: That makes sense.

JG: But I think it's going to be a good setup. Like I said, the ease of transition of, maybe, marching right into the stands and then coming right out of the stand is going to be a positive...

CK: And the Baylor line that you saw. Getting them into the stands.

JG: Yep. Were you on the field when that craziness happened?

JM: Yeah I was. I got moved around a little bit. That was pretty... that's another cool thing that you guys do. And how long has that been a tradition? For decades?

JG: Forty or fifty years.

JM: And it's just freshmen, right?

JG: Nobody can quite figure out when it started. In seventy-ish. When I was a student here, you ran out of the student section, around the field, and just went back into the student section. That's all you did.

CK: When I was here you split and some of us went down this side and some of us went down this side, but we stayed on the field, and then we went up.

JM: I really surprised nobody died last Thursday. It was... I don't think if I had been a student I could have gotten into that and felt like a normal human being.

CK: Well, the last game we let the seniors run with their line jerseys from their year, so then we have seniors and freshmen...

JG: It's going to be nuts. Just awful. But yeah, it is just freshmen until the final game of a senior's year, when we let them run also.

JM: Anything you do post-game to close out the environment, besides just letting the band handle things?

JG: Not really. From a... You know, I guess there, from a... No. At the end of that K-State game last year, whenever the "Jump Around," whenever that was just nuts and I'll bet we played that thing ten times during the game. And each time people would just... The crowd stormed the field and someone said, "Let's play 'Jump Around again.'" Someone would die down there because you've got two thousand students surrounding the football team. It would have been awesome; somebody would have gotten hurt. So we don't do anything to close out; the band does. The band plays...

CK: "The Baylor Line."

JG: The team goes over and they play "The Baylor Line," and then after everybody kind of leaves they play the "Tennessee Waltz."

CK: They have their own traditions too.

JM: And they sing something. Like the last lines of the "Alma mater."

CK: Yeah. Yeah they do that.

JM: It's just like the last phrase, so it's like four seconds long. It's really short.

CK: And then some of them even go out to where we have our touchdown alley celebration.

JG: Yeah, they go down there and get in a circle and sing something.

CK: Yeah they huddle up and do their own things out there. And then in-game I think something that we haven't mentioned is the band and spirit squads and chamber, those guys leading some chants on the field for students...

JM: Your "Yell Leaders?"

CK: Yeah, they have their own... they all collaborate, and Isaiah will play a certain tune and they have a hand motion or chant or something that the cheerleaders will lead and that the chamber will lead that's been better than ever, I think.

JG: Yeah, and a certain drum cadence means a certain yell, cheer. Chant, I guess.

JM: Who fulfills the role of the producer/director?

JG: Me.

JM: You do. So are you the guys who up in the box with the headset who is, "You go now, You go now, You go now?"

JG: Yes.

JM: And you script it all out as well?

JG: Correct.

JM: And you make the scripts?

JG: Yes.

JM: Does it pretty much follow a similar patten, where: timeout, and then there's promotion or donor recognition or whatever, and then band?

JG: For the most part, yeah. There are a few times where we—yeah that's basically it—there are times where we do play canned music there. For instance we have a promotion where we do "Boogie for your Baylor Gear." That's some kind of dance music that plays for that promotion. We close that promotion out, but we may keep that song playing.

CK: Or the "Flex Cam."

JG: We do the same thing, where we play canned music over the top of a promotion that's going on. And then, depending on whether we're kicking off or not, sometimes we just go ahead and play some canned music to lead into a kickoff as opposed to going back to the band. But for the most part it does follow that progress of promotion, recognition—two or three of those at times...

JM: And you are communicating with the lady who runs the music...

JG: Josie.

JM: Josie. You're communicating with your "Yell Squad?"

JG: No.

CK: Well, she is. She has a radio, but...

JG: Right now, this is the setup, but it will change next year because we will all be on one communication channel: I'm communicating with music, all video, controls—that's it actually, just those two.

JM: The band?

JG: Michael, one of our co-workers, sits beside me, and he has a walkie-talkie. He communicates with our field representatives, the band, and spirit squads...

CK: Visiting band.

JG: Visiting band, spirit squads. So, he's listening to what I call, and then he's communicating that, so we have kind of a one-step or a two-step process there because we don't have the proper technology in the old stadium to get everybody on one set. Now, next year we'll be different where everybody will be on the same, well a couple of channels, but everybody will be able to talk to everybody at one time.

JM: You'll be able to talk to everybody?

JG: Correct.

JM: Do you think that that is just a system that has been working but not as effectively as it can and so you'll have to adjust to it? A one-channel system?

JG: Oh yeah, yeah, yeah. I mean, it works as well as it can right now, but being able to communicate all in one makes so much more sense. Plus, what we use now from a walkie-talkie to a—they're good walkie-talkies—but going into a riedel system or one of the systems where is actually not push-to-talk, it's an...

CK: Open channel

JG: An open channel, I don't know what you call that, whatever it is.

JM: Yeah, I don't know. It's not open channel.

JG: Everybody can talk at once if they wanted to. Right now, Michael is talking to the band, and if the band wants to talk to Chad then you know if you're talking on top of somebody else, then nobody hears anything.

JM: And Chad, are you running video?

CK: No, I'm on the field, doing that stuff. I don't do video. We have another person who does that.

JM: Another person. Another Josie?

JG: Our marketing staff, Chad, Josie, Michael, we have a group that is marketing and then also our video staff reports to me too. So that's the good thing.

CK: And spirit squads.

JG: And spirit squads. So we kind of all work together to build a good environment.

JM: Cool. Let me close out with one philosophical question, and that just "Do you think that the music and the environment that you create has a direct affect on what is happening on the field, or do you think you are just working on an ambiance?"

JG: [To CK] Do you want to start with that?

CK: No

JG: I think it makes an impact. I think our coaches think it has an impact. Our strength coaches definitely think it has an impact, just because of the—whenever the strength coach comes to me and says, "This could be the best sideline in college football. You watch this week; we're going to get everybody fired up, everybody is going to follow our lead." And so, I think, that translates into everybody having a little more stake in it, a little more excitement there. And we have trouble keeping people quiet when we're on offense now, which has never been the case. I mean, goodness gracious.

JM: I caught a lot of that on Thursday.

JG: If four or five or six years ago someone would have said, "Man it's too loud in there on offense," I would have laughed in their face because it's completely changed I think. Now, we don't take hardly any credit for that. It is all on what the team has done, and so we've just been in position to make things better as the team has gotten better. That's kind of my marketing philosophy in general. We make good times better, the bad times not as bad. We've been in a good position of keep up and hope that [we] have some influence as everything is getting better.

JM: Do you want to add on to that Chad?

CK: I don't really have much... I agree though. I think it's just we have life in the stands now, and so we can react to those situations, whether it's band or music or whatever it is. I definitely think, I don't know, I think people are more in tune to what's going on where before they've, it's like they weren't even coming to a game. It sounds kind of funny, but...

JG: It's pretty true though. It's environment. It's all the way around. The whole environment has changed. It's not just the game, it's more of a gameday. Is a day coming

out? It's not "Come and watch Baylor win" or "Watch Baylor lose," and it was a lot of "Come and watch Baylor lose." Now it's like just a huge environmental...

JM: Now everybody is coming in to compete.

JG: It's the place to be... Yeah that's right.

JM: Sorry, I didn't mean to editorialize for you.

JG: I like it.

JM: Sorry recording.

JG: I like the way that sounds.

JM: You can use it if you want. I want it on one of the boards on the interstate: "Everybody competes."

JG: We'll have to see if we can get you credit.

JM: "John McCluskey, University of Kentucky." Awesome.

[Discussion of Waco restaurants and my other Big12 experiences]

JG: I think this is the best description that we've ever said about Baylor in general, the same for our teams. We have, for the most part, very good student athletes that are good kids. We think we have good fans, but whenever the whistle blows we want to smack you in the face, legally. And I feel like that's kind of what our fans—what our fan base is. For the most part, it's probably pretty heavy Christian. It's pretty heavy good ol', good moral people, but whenever the bell tolls, there is an intensity and they get loud. That's what we want our student athletes to do. We don't want to be the "good ol'," you know the kids who are great Baptist kids who can compete. We want them to go out there and be the best possible, and not be intimidated, and so that's...

JM: Well, now that I'm thinking about it again. We're talking about Baptists. Where is the line in your pop music selections between what is appropriate for Baptists and what is not appropriate for Baptists?

JG: Baptist is not a...

JM: I know that you're not technically reporting to one of the Texas Baptist Conventions or something like that.

JG: I would say Christian as opposed to Baptist. I mean, we're a Baptist school obviously. We don't play anything that...

JM: Is it the content of the song?

CK: Yes.

JM: There's no cursing, no drinking.

JG: There's no cursing, no drinking. Nothing about sex for the most part.

JM: For the most part?

CK: We're going to play some popular.

JG: We're not going to play Katy Perry.

JM: "Last Friday Night" or something like that.

JG: And that's more, I don't feel like that's Christian as much as it is the kids that are there. Football is probably different than some of our other sports, where there probably are more smaller kids. I have an eight-year-old daughter, and I don't think I want her to listen to...

JM: But like Ozzy for instance, you brought that example up earlier. Ozzy is kind of an interesting one, because, you know, it's Ozzy, but his songs don't necessarily have anything in the content that is...

JG: Right, and that's more of what I look at.

JM: So whatever a "Crazy Train" is, it's not a "Sex Train."

JG: That right. That's how I feel. I mean, that's my perspective and I think we have some...

JM: Well as many Ozzy Osbourne-style shirts as I saw, I don't think there's a lot of people complaining.

JG: There's Metallica shirts.

JM: Metallica.

JG: Both. They're AC/DC and Metallica.

JM: That's what it was: AC/DC shirts, not Ozzy.

JG: So I don't think there's any... We're not resistant to playing a certain band or group because of maybe what they stand for unless there's some extremes.

JM: I know this isn't Bob Jones.

JG: Right. But no sex, no drinking, no sex, no smoking, no drugs, stuff like that. Now we do play a lot of those instrumental-type stuff from a rap or hip-hop standpoint that if you knew the words...

JM: Insiders-only there.

JG: But you're not going to hear anything in our stadium like that.

JM: Sorry, I didn't mean to drag us back into that world.

JG: It's all right. It's good. It's actually fun to talk about. Here's a little comic relief. So, the "Crazy Train" question came up. Got to stop playing "Crazy Train" because there's a person who complains, and I understand that. The next game, first timeout, the band plays "Crazy Train."

JM: They didn't get the memo.

JG: They didn't. I didn't tell them, but we all had a good chuckle out of that, because we all have these meetings about, "Well, we've got to stop doing..."

JM: When was that?

JG: It was before Isaiah was here. It was probably four seasons ago, or five seasons ago.

CK: 2006?

JG: No, it wasn't '6. It was either '7 or '8.

JM: Classic error there.

JG: We didn't hear anything about that. Nobody probably realized it was the same. If you knew the song, you would know it, but the people who were complaining just because it was Ozzy.

CK: They didn't think anything of it.

JM: The instrumental version is not quite as offensive. It seems like you guys have a good working relationship with the band director. I don't know if you know, but Tennessee right now is kind of falling apart.

JG: Yeah. He's, in fact Isaiah and I have talked about it a little bit.

JM: It's always good to go around and I've seen a lot of schools that seem like they have very positive relationships between the band program and the people who are running PA sound. It's good to see.

JG: It has to be. You can't fight over it, because if you do...

JM: You make a mess.

JG: Yeah. Isaiah and I are pretty good friends anyways outside of work where we've developed a friendship so it works out pretty well. And in basketball, Chad works basketball, women's basketball, and Rick Espinosa, did you meet him?

JM: I did not meet Rick Espinosa. Who is Rick Espinosa?

[Conversation about basketball and volleyball bands to close the interview]

**Jeremy Armstrong, Director of Events, University of Texas at Austin
November 14, 2013**

John McCluskey: I always like to open with questions about what is your end goal with the environment that you're going for. I assume that you have a lot of communication with everybody who is running video and that you have some sort of a, "This is what we want our stadium to feel like." Can you describe exactly what you're going for with that stadium environment?

Jeremy Armstrong: It's ever changing, but first and foremost just homefield advantage for the team on the field. So, always want to make that our priority so that when teams come in, it's a hard place to come in as a visiting team and win, and getting our football team on the field with the biggest—do our part to help them succeed on the field, whatever that means. So, working in conjunction with them just to figure out what their players like, what they enjoy, and anything that kind of boosts morale for their players and inspires them.

JM: And when you say "Their players," you're referring to Texas's players?

JA: Yes, Texas players, absolutely. Texas is a unique environment with all the tradition here that a lot of schools do not have, such as Oregon, which is an untraditional school. Here there's a lot more tradition that you have to play off of as well. You embrace that, and then you try to add in some more modern touches as we go along, whether it's new things that they're doing at other college venues or NFL stadiums, or the like, something like that. My background, I came from the Dallas Mavericks in the NBA. I was with them for eight seasons, and then the Dallas Cowboys and Cowboy stadium for five years, so I have the NBA/NFL background. So, coming over to college, one of the big benefits is having that big marching band and the spirit and all the traditions that go along with it,

so then it's just trying to add in some of the flair and the things that are so effective at the NBA level and the NFL level to our stadium.

JM: And while I'm asking you about college football and Texas, don't feel afraid if you have good analogies or stories from basketball or from pro-football, which you done, that you can bring those in or do comparisons between them.

JA: Yeah, so, one, we want the home-field advantage. Two, we want just a great fan experience. What we talk about here are fans age eight to eighty. So, if kids come to the game they feel comfortable, they enjoy it, and then the letter-winner, the season-ticket holders for the last fifty years, they're here in the stands, and they still have a good time too. Sometimes there's a little conflict there between the younger generations and the older generations, what they want to hear, but being able to just kind of provide, stay in that middle ground whenever possible.

JM: Before we get into the popular/traditional tension there, demographically, I think, Texas—in my perception—is interesting because A&M and even Baylor are very much alumni-centric fanbases, but I think Texas is a much larger, it reaches outside of University of Texas alumni to the entire state.

JA: Absolutely. I was going to say in the region, but it is the entire state.

JM: Regardless of level of education or anything like that.

JA: Absolutely.

JM: Does that, the fact that you are not necessarily just appealing to alumni of your institution, how does that affect your programming? That's a weird question, but...

JA: It is. I wouldn't say that it affects it too much due to the fact that they're with—although we have people who aren't alumni and tens of thousands of them at a game every Saturday in the fall—you still have the other fifty thousand who are alumni or whatever the case may be. It's still trying to hit both, everyone, and always taking care of that tradition and taking care of the alumni and things that have gone on for decades and decades, still trying to embrace that, and the people that—like myself—who didn't go to UT can still embrace those traditions and be a part and enjoy them as they go along. So, home-field advantage, fan experience—just having an enjoyable time, they have lots of options for their hard-earned money, and we want them when they're coming here to feel like their time was well-spent, their money well-spent coming into the stadium. The third thing I was—Mark Cuban was big on from day one with the Mavericks was what he considered “Water Cooler” talk the next day. So we, ultimately, wins and losses we have no control over on the field or on the court, but what he wanted people to do is, the next day when they're talking about their gameday experience, “Hey we went to a Maverick's game and guess what happened, you'll never believe it.” So, they'll talk while they're sitting around the water cooler, something out of the ordinary that they experienced there that they can't experience anywhere else. Not just your standard, “They did the same ten

things that they always do.” Instead, they do these same things like always, but then there were these two things that just blew you away, whether it was entertainment, music, videos, skits, whatever the case may be. Kind of keep people on their toes a little bit.

JM: What are going to be the two things tomorrow, or on Saturday?

JA: Hopefully there’s more than two, but various things looking ahead to Saturday. We have a flyover from some commemorative vintage World War Two aircraft. We have a parachute team coming down in pregame as well, so anytime you have a...

JM: Coming out of the flyover?

JA: No, separate. So, flyover first—excuse me, parachutes, flyover a little bit later. We have some of our honorary captains, we have a lieutenant general in the Air Force. We have a former Big 12 player of the year, Ahmard Hall, at Texas, and then we have a one-hundred-and-seven-year-old World War Two veteran, the oldest veteran from the war still living in the United States who, earlier this week, he was with President Obama in Washington being recognized, and he’s here too. So that’s just something pregame that, we haven’t even got to the game, but people can tweet about, they can talk about and something that, hey, if you’re sitting at home in your little man cave, it’s great, but you miss that kind of thing, those sorts of things. The band, at halftime, will do a big military tribute, which is always special and you kind of get that patriotic feel as you go along, and then even the football team’s throwing new music to me, wanting to pump it up early in the fourth quarter as well. So things that we haven’t done before, but, hey, let’s give it a try and see what happens.

JM: When people come to Texas Stadium, what music are they expecting to hear? You can include some band examples if you want to, but I’m sure there are some other examples of things that get played over the PA system.

JA: Over the course of a three-and-a-half-hour game and then you add another two hours pregame, there’s plenty of time for a little bit of everything. So at Darrell K. Royal Texas Memorial Stadium, we have the first probably thirty minutes or so will just be filled with some light pop/country, Texas country-type music as well—it’s really big as fans are just beginning to come into the stadium. The players are just making their way out to the field a little bit. They go on kind of easing into it a little bit. We’ll go to some of the player’s music—more your up-tempo hip-hop music—early on when they start coming out for their original warm-ups for about twenty-five minutes or so. Once we’re about an hour from kickoff, we just start getting in some of our sponsorship ads and things like that. The team will come out as a group about forty-three minute mark to the twenty-three minute mark. That’s again hip-hop canned music and everything like that. The band will be—we have their intro video at the nineteen-minute mark. At the eighteen-minute mark they’ll come in, enter into the stadium and perform kind of their traditional entrance that includes some of their favorite songs as well as the national anthem. That will take place there. Once we kind of get into the game, you know, “Texas Fight,” fight song, that’s a staple that—one of those that gets an instant reaction from the fans and can get one

hundred thousand people on their feet and excited, which is fantastic. “Wabash,” another song the band will tell you about, we play at the third quarter break. It’s just a tradition and all the fans enjoy that one as well. Each time out, we try to schedule close to between thirty seconds and a minute of band time at each timeout. With Oklahoma State being here, we’ll try to give them a timeout as well.

JM: Do you designate time for them in the script?

JA: We try to do that the second timeout of every quarter, we’ll try to turn it over to them to let them showcase their talents. And then whenever, let’s say they score a touchdown and they play their fight song or something like that, we try to give them a chance to enjoy that—their fans to enjoy that—before we jump in with our videos and PA announcements and things like that. So, along with all the traditional music that the band will perform, we will pump in canned music, not on a large scale, not like most colleges are beginning to now—obviously not like the NFL does—but we’ll hit your five to ten, your staple rock songs, kind of stadium rock songs that will get everybody going and maybe another five hip-hop songs mixed in along the way, and maybe five country songs along the way. So, it’s very light as far as the canned music goes here, especially compared to other places, and especially in-play. Now, even you hear on the broadcasts you’ll be watching a Notre Dame game of all places, and you’ll just hear canned music coming through the TV it’s so loud there, and that’s something that the football team, that’s the direction that they want to go, we’re just not there yet.

JM: You were mentioning earlier that the football was providing you playlists of selections that they wanted you to play. That’s mostly during, I know, warm-ups, and then you said again in the fourth quarter? Is that right?

JA: Pregame is the primary thing. They give us CDs and they just want us to run exactly as is. Then they just—we’ll have a communication going on year-round, all throughout the season, but if there is a new song that’s hot that they guys enjoy or that might have some tagline or a theme that they’re trying to embrace that they can respond to, we’ll try to provide that for them in-stadium. And the best thing about it is that whenever the players are on the sideline and get excited, instantly the fanbase gets excited about that. Last year the example was when we played West Virginia, we played that little stadium “Jump Around” song, and the place just went ballistic because the players went crazy. They got into it, all of the players, just went crazy as well.

JM: Is “Jump Around” a thing that’s kind of sticking around now?

JA: We’ll play it, situationally, yes. It’s almost like your “Welcome to the Jungle”-type thing. It’s just one of the best ones out there.

JM: What is the situation that would prompt it?

JA: A swing in the game. A big turnover, a big turnover and score more than likely, anything that we would have a little time to let it go. If you only can get in fifteen, twenty

seconds of it, it defeats the purpose for us. If it goes we intercept the ball and run it back for a touchdown, we take the lead, any sort of expand or nail in the coffin-type thing, we'll go for it. Don't want to use that bullet or any others too early in the game, so usually it's more of a second half song. I'll pull up—there was an article last year on it, keep on asking questions though.

JM: Is there sort of a—you've mentioned that you, in the pregame, you start with Texas-country music, then you shift over to the player's music with hip-hop. Is there any sort of in-stadium tension between musical genres or styles, or is everybody just happy to cede a little ground?

JA: We haven't experienced any of that tension. The only tension that we hear from fans is sometimes the volume rather than the musical selection.

JM: With the way your stadium is set up, and I've never been, do you have all the speakers in one end zone or is there a full surround system?

JA: All in the south end zone. So they'll all shoot out. Interestingly, we had some audio work done this last year and now they recalibrated some of it and the biggest complaints we've got from some of the fans are from the ones directly across, one-hundred plus yards away, just because the audio levels are a little bit higher there. Other things, though, that we've tried to do this year to enhance the fan experience and the player's experience, everybody here at the stadium: one is to put in some speakers specifically for the football team down on the field level, so pregame we can blare their music but not disturb the rest of the fans at that level. You can still hear it, but not as loud. Mike'ing up the band this year, it's the first time they've done that as well.

JM: You do mike the band, and does that pump through the regular sound system or do they have their own sound system?

JA: No, regular sound system. It's something that still kind of a work-in-progress that we're trying to get to be more of a...

JM: Was that because people were saying that they couldn't hear any more?

JA: In parts of the stadium, yes. Ever since, apparently—and Tony may be able to tell you better—about five years ago they moved the, changed locations from the northeast corner, kind of, down to the south endzone, and since then some people in the other corners can't hear them as well.

JM: And the south end zone is where the speakers are as well.

JA: Yes sir. Yes sir, right on top of the score board.

JM: Alright, when I was talking earlier about how you have such a large regional identity and then an alumni identity, just, again, that's my perception, you kind of affirmed that

slightly, how important do you think that what you play in the stadium and what the band plays musically in the stadium, how important do you think that is in creating a shared, unified identity among your audience? This is kind of a softball question.

JA: Yeah, I think it's huge. People in Texas have pride. They take great pride in their state, their university. We try to take the perspective almost like the Cowboys in the NFL, the Yankees do in Major League Baseball: we're Texas. We not just bigger, we're better. So everything that we do—the music, the videos, the PAs, the promotions, everything like that—the whole gameday experience we want to be top quality. Not just doing things for the sake of doing it, but doing things to the highest quality. Kind of on the musical side, just embracing that Texas Longhorn theme, I guess. Not shying away from the country music, since that's such a huge part of things.

JM: Especially in Austin.

JA: Especially in Austin. And that goes across all genres of music here in Austin, it's so important. Even though something might work in another stadium in another state, that doesn't mean that it will translate here and be embraced by our fans, by our players and anyone like that.

JM: So, with hip-hop, which I don't know—I know there's still probably a strong hip-hop base in Austin even though it's not as Texas-based—since you can't pick it as it represents your reason, is it really just something that you allow your players to kind of have a say, since the players provide that.

JA: Yeah, try to give them a say, but also, lots of time the hip-hop music, it gets the beats and the flow of the music is so—I used the term earlier—situational, you can pump it in and get an immediate reaction in spots where a traditional Texas-country song or pop or anything like that may be a little slower and not have as quite of an—you can't use it for an immediate impact. So, that's one thing that the hip-hop music enables us to do by using the canned music, is instantaneously—we have a touchdown, we have a big play, there was a reversal of a call via instant replay or something—we can go to some music and instantly connect with the fans, connect with the players, which you can't do with some, a waltz or something.

JM: Now when you're talking about situations and situational music, do you have any selections that are very specific to situations? Like, is there something that you play before defensive third-downs, or do you just have a repertoire of selections and you choose from them based on what you think is going on in that moment?

JA: To be honest with you, we do very little of that at this point. The players, football has requested that we do that more, but we're not able to do that yet, and the team has seen at other venues where it is consistent: you get to third down, the crowd knows how to respond and things like that. The band, last year a little bit and this year more, is trying to keep being more systematic on that, "Okay, we get a first down, we play this. We're on third down on defense, we play this," but they're not—it takes a while to catch on. Kind

of talking a little bit about those traditions they have a Florida or wherever, those take years to pile up.

JM: And they don't always work either.

JA: That's very true.

JM: All right, so we're talking situational music. What about things, even like the first kickoff? Is there something that you routinely play before the first kickoff?

JA: We're "Welcome to the Jungle," right now. That's for kickoff.

JM: "Welcome to the Jungle," right now?

JA: Yeah, unless we ever hear anything better that works, we'll go for it. In all the years of doing football that I've seen, I still like it. Sometimes in basketball venues you have other songs that work better, but for football, for kickoff, it works and also its great because you're waiting on TV, so that song kind of builds and grows, and you can keep it going for a bit longer than you might some others. You'll see tomorrow we'll have all our pregame things, the band will come out, they'll perform, do the "Eyes of Texas"—all the fans enjoy that—then we'll do the team intro video, the team will run across the field, play "Texas, Fight" for a minute, flyover, coin-toss, and then we'll play "The Eyes of Texas are Upon You" video by one of our old alumni or some featured player or VIP player—whatever you want to call it—that plays and then we usually have about thirty to forty seconds of music time leading right all the way up to the kick of the ball. That's where we try to fit that in.

JM: Okay, do you do "Welcome to the Jungle" on every kickoff?

JA: No.

JM: Just the first one. Do you do anything else for the other kickoffs?

JA: Usually not. Usually the band takes it. Now, if they're getting in place for halftime performance or something like that, we will.

JM: And like swinging plays as well. You said interceptions earlier, interception returns as well. Do you have a, like, list of tunes that are programmed? Like, "These are tunes for momentum shifting plays?"

JA: Yeah. A "Hot Time Out" column that I have is your typical "Sandstorm" and your "Four Thousand," whatever the case is, the typical songs you hear in every other stadium.

JM: You literally just have a computer that has columns of musical selections that you can run from?

JA: Absolutely. We can fire it up if you need to see anything on there. I need to fire it up anyway in a little bit to work on some basketball music.

JM: I might want to do that. We'll see. I also want to make sure I don't run over too much.

JA: No, you're good.

JM: Other logistical stuff I'm always interested in is how you communicate with everybody else who is going into stadium production. So there are, of course, the band, and then there's you, and then the video board, which I assume runs independent from the musical selections, and then cheerleaders even, and then on and on and on.

JA: Right, and the thing that we try, I have a picture up here somewhere, what we are ideally working towards, we almost never get there but you keep on working towards, is a fully integrated experience. So everything works together so that we don't waste the cheers doing a great thing over here, because our videos aren't running, or it's not synced up at the same time. What we want to try to do is, "Let's showcase this, and then we'll go to mascot, and then the band, and the video and all those types of things," but have it all integrated together so it all flows and all works a little better. And we showcase the best of what everybody's doing so we don't miss out. So, on gameday we'll be up there on headset and we'll be with the audio control room is right behind me. I'm on headset with the production truck running the video board. On headset with both bands, and on headset with spirit group, and then I have a radio with all my marketing staff on the field as well.

JM: In describing these a couple of times, you used the word "flow" a number of times, actually. Is "flow" a point of emphasis for you as you are preparing for this? Making sure that everything is smooth? Immersive?

JA: Ultimately, job number one is to make sure the game goes off without a hitch. So, we don't have any issues with being late for kickoff. We don't have issues getting a halftime ceremony done in time for the other teams to come out. So, job number one is to make sure that the game goes according to the rules of the NCAA, the Big 12, all that. Then you add the entertainment and fan experience on top of that. So, I think that when I talk about flow, trying to get in our gameday is significantly—we'll have three hundred and sixty plus elements that we're trying to get in on a gameday. So, trying to coordinate all that, we can't get behind, we can't get off too far, or everything just implodes on us. So, I think that's the biggest reason that we're trying to keep it all moving efficiently and effectively in the right direction.

JM: Do you use—do you survey your audiences about the "fan experience" or something like that? Like, do you send surveys to season ticket holders?

JA: They've never done that here in Texas specifically towards the fan experience. I've asked and recommend that if they ever do that, we have done some—the research that I have seen from the NBA and the NFL was just phenomenal and gives you a great

understanding of whatever everybody's observations are, their takes on it. It gives you feedback, and sometimes you hear a comment or something, and you don't know if that is representative of one person or one hundred thousand people, so the more information, the more feedback you can get from your fans, the better it is. We haven't really done that yet on a large scale, but I would love to do that and continue to track it if not every year, every other year to see if we are making strides and improving on our weaknesses and things like that.

JM: How do you negotiate with the band about space? Like, give the amount of time each one is to perform? Do you get the final say?

JA: I think we all work together on it. I mean, we get the final say in that we know what we have to—we control more of...

JM: I didn't mean that in a negative way.

JA: No, no no. We're the funnel that everything comes through. All football's requests, band's requests, sponsorships with IMG's requests, marketing's requests, all of those things have to be funneled to somewhere, so they funnel through this office. We'd love to give everybody twenty minutes of time to play at halftime, but we know that we have the other band, this presentation, things like that. But ultimately, specifically towards the band, we want to showcase them as much as humanly possible during the game, and unfortunately, with so much content that we're contractually obligated to do, we can't showcase them as much as I'd prefer, but one thing that we try to do is whenever we are scripting everything is to allow things to be going on simultaneously. So, things that we have to put up on the video board but do not require audio, we can throw that up there and then go to the band and kind of lengthen their actual amount of time that they are allowed to play.

JM: I'm always a little interested in that. You said your scripts were always... It's also interesting to me that you give space to visiting bands in your scripts. Most schools would just be like, "You guys can just figure it out on your own," but you guys kind of control the chaos.

JA: Try to. You know, a great example is the Texas/OU game, with the Red River rivalry at the Cotton Bowl, which is a neutral-site game where you try to do the same thing and you try to alternate timeouts and quarter breaks and things like that, and for the most part it goes well, but in an intense rivalry game like that, you get to a point sometimes where people start stepping over each other and it is what it is.

JM: Absolutely. And you were mentioning earlier about how players are requesting more tunes over the PA system. Is there a perception that players are requesting less band?

JA: Yeah, just due to the fact of if you add in something you have to take something out. So, yes. I think that my biggest thing is that with five hours of programming—five-and-a-half hours or whatever is the case—there's plenty of time for everybody to get everything

in. I, from the NFL perspective, we had to play a hundred plus songs in game throughout the game to keep things going. I don't want that. I don't enjoy that, and it kind of wears on you and you are a blur to it all, and it's sunk to you by the fourth quarter because you've heard so many different songs. So, having that band there to showcase them 99-or-5% of the time during those timeouts and things like that, that's great and then whenever you come in with those "hot timeout" songs that you need, they're more impactful and they kind of, not shock and awe, but wakes everybody up really quickly.

JM: How essential is recruiting in your musical selection?

JA: It's getting much bigger now. That's one of the biggest things, not just in our gameday experience, but the recruiting's gotten much bigger over the last probably nine months. The football department has expanded it dramatically and they brought in a new person who's very energetic, cutting-edge as far as recruiting goes, so we've met multiple times on what we can do to try to make our gameday experience inviting to them so they'll want to come here. And also, as far as programming, knowing when they're going to be in their seats and when they are not going to be there, so that we feature some of our best pieces when they are there and they don't miss out on them. That's a good question.

JM: That's become one of the issues that I wasn't really think a lot about when I started this project that just kind of showed up more and more and more as I've been getting going. And let me just ask you one last philosophical question about your job in general: Do you think that the music that you play and the environment that you create actually has a direct effect on what is going on on the field or is it really for the people in the stands?

JA: If it was either, it would be a majority for the fans, but is it for the players, absolutely. Absolutely. So, to answer: yes to the question for both groups. Heavily more weighted towards the people in the stands, but at the same time you've got to pick your spots for the team and give them what they want, but ultimately the biggest thing that I've tried to come in and convey in my year-and-a-half here is that all venues, all sports, we're all working towards the same thing. Sometimes people are so territorial, whether it's the football team, whether its marketing, the band, myself, alumni associations, things like that, people tend to think that we're not—somebody's out to get me or they want to cut back on this or they're trying to do too much this. We all just want a great gameday experience. We just want fans to come here from the streets to their seats, from the time they leave their driveway to the time that they're parked back in their garage, we want everything to go into a fantastic experience so that they want to come back, and we don't want them to come back just one time but we want them to come back all season long so that they put it on their calendar and it's a big deal. One thing that I have noticed is that people sometimes feel like you're against one thing if you want to do something different, and coming in here with that NBA/NFL experience, it's not that we're trying to change things for the sake of change, we just want to change for the better. So, we want to embrace the traditions, but we want to add some new free features and wrinkles that excite the fan base and excite the recruits and excite the players and kind of give them that "Wow" factor whenever possible.

JM: Yeah, but even going beyond that, do you think that what you are producing and this environment that you are creating, does it actually change what happens in the game?

JA: Yes, not—directly affect the game—not very often, but yes, at times, it does.

JM: Do you have any examples?

JA: That West Virginia game.

JM: West Virginia, did “Jump Around” change things?

JA: Yes, but do you know what? We lost the game though, but people were still talking about that. If we turn up something, hold on, let me go to Twitter real quick.

JM: You got vengeance though, right? Last week?

JA: We did, but...

JM: Morgantown was earlier in the semester. I did go to Morgantown, and that is a hard place to play football. I was impressed that you managed to pull it out there. It's an intense place.

JA: So, one thing that's been popular this week is #turnupDKR, so “Turn Up the Noise” here at Darrel K. Royal Texas Memorial Stadium, which has been big all week long. Let me find an example. Okay, here's a guy two days ago, so on Tuesday, “If we could get the stadium like last year against West Virginia or even louder, that would be sweet #turnupDKR #jumparound.” So, even in a loss, people still had a great experience and they are still talking about it thirteen months later.

JM: Is #turnupDKR your...?

JA: No.

JM: Is it something that happened organically?

JA: Yeah, absolutely. But then we try to embrace it.

JM: Yeah, absolutely. And how much do you use Twitter for feedback about your games?

JA: So far, very little emphasis on gathering that feedback. I mean, everyone's aware of it, and we're trying to do more social media in the stadium, being able to tweet onto the video board and things like that, so we're trying to embrace it, do as much as we can, but I wouldn't say that as a group we sit down and review things of what they're saying online to either justify what we're doing or anything like that.

JM: That was just a . . . I haven't had anybody pull Twitter on me yet, so I was pretty interested in that. I know that probably at least a part of your job has to do with social media networking and marketing as well.

JA: It all goes together, it really does. What they're doing now with new media and the website, they can come down to us, we can come to them, that's when everybody buys into that whole team concept, and not just relying on what myself and my office think, or "this would be a good promotion or a good music or this, that and the other." But taking—someone was in West Virginia and "Hey, we saw they did this," or last year when they went to Ole Miss we had a couple people come back and say, "This was really neat what they did outside the stadium," and things like that and taking those ideas. So anyway, tomorrow we'll try to "Turn Up DKR."

JM: I'm sure it will go really well.

**Anthony Marinello, Assistant to the Director of Bands, University of Texas at Austin,
November 14, 2013**

Anthony Marinello: I know this isn't one of your questions, but the biggest thing about here at Texas is that, people asked me after my first year, "So, what's it like?" More than anywhere else, the band is important here, and people really care about what the band's doing and where they're at and what events they're a part of. That's the best part of this job. The worst part of this job is that people really care about what the band's doing and where the band's at, you know? And sometimes you're like, "Look, do we really need to play for the dedication of a tree across campus, you know?" If we took every—and every program is like this—but if we took every gig that came across, whether it's outside the university or inside, we would never get anything done. It's incredible. But that's everywhere, you know?

John McCluskey: Is that like a source of fundraising for you guys? Are you gigging?

AM: It's not fundraising. Whenever we do those outside gigs, we have a standard rate, and all that money goes to pay for—we just ask them to pay for transportation and feeding the students, and there's a thing, and all the money that those people pay, they pay per person per hour, the students get that. So, they're paying for those students' time. They're not giving us money for fancy dinners or anything like that.

JM: Really more like a scholarship fund was what I was thinking, but that's kind of a roundabout scholarship.

AM: Yeah, yeah, exactly. We don't have a stipend like, say, LSU or other programs do, where every kid gets x amount, but we do have a good number of scholarships through us, through our scholarship fund, and also through the alumni band, which is its own

separate organization with its own board and the whole deal, and they raise money there. Their endowment is over—I think right at a million dollars. So, between the two, we give out quite a bit. And we work hand-in-hand. We don't tell them who to give scholarships to. They have an application process for their scholarships, and so then they'll go through it and we'll kind of talk about, "Well we had this person in line for this thing on our side, so y'all pick somebody else and vice-versa." So it kind of helps that we align. A lot of times they'll just tell us who they want, and sometimes they'll say, "Well, no, take these four people off your list because we're going to give them more money for this other thing or whatever."

JM: How long have you been at Texas.

AM: This is my third year here. Third year.

JM: Who took you through the ropes, teaching you, making sure you knew all the Texas-y things that you're supposed to do at Texas?

AM: No one really. I mean I think a lot of it is just learned on the job, you know? As far as like traditions and stuff like that, it's easy to pick it up. You do so many things, you pick it up real quick. I mean as far as things that are specific to the band, like, how the band itself operates, both Rob Carnahan and Scott Hannon were very helpful in that. Like, you know, "Hey, this is how we do this thing" or whatever, and particularly Dr. Carnahan, because he has a, as far as getting a lot of feedback from students as we go along the process, not just in your evaluations at the end of the semester, he has a weekly meeting with—it's called the president's meeting—and it's the president of TBS, president of K-K-Psi, the president of the band student association, the drum major, and usually I think one other person. They all meet and kind of, "Okay, tell me what's going on. How are things going?" And I've gotten feedback through that. Like, hey, I used to have this really terrible habit of whistling when I wanted to get people's attention, as opposed to saying, "Okay, listen up." I would just go [whistles], and I would do it into the microphone, and it got really annoying. So, you know, stuff like that.

JM: That's standard band director procedure though.

AM: Yeah, I know. Exactly.

JM: Okay, well I'd like to ask about—this is just my perception of Texas—is that Texas more than a lot of the other schools I've been to is a much... All of the other schools I've been to, including like A&M last week and Baylor, are very much still alumni-centric audiences. Even though they are getting newfound national recognition, most of the people in the stadium are alumni or are family of alumni or something like that. I don't have that perception about Texas. Texas is much more like, "We are the state of Texas," so the demographics of your audience for me. Jeremy was saying that it's like, "Entertaining fans from eight to eighty," talking about like the age-range and things like that, but how do you play into this Texas identity when it is bigger than the University of Texas but the whole state of Texas?

AM: First of all, you're right on. I've talked to numerous people, including a couple of our coaches, who said that this is not like a Baton Rouge or Knoxville, where, you know, you go there and that's the biggest thing happening. And Tuscaloosa, Baton Rouge, Knoxville, or whatever, when a game happens, that is the biggest thing that puts that city on the map. You know, even in Baton Rouge, where that's a state capitol, it's still the biggest thing happening is a football game. Whereas here, Austin, is a completely different place, and it's also the state capitol. As you see—I'm sure you've explored campus—you get right there; downtown is right there, and it's a cool downtown, you know? There's all kinds of neat places, things to do. It's the live music capitol of the world. It's part of the culture here. Now this F1 thing I think is the perfect...

JM: Yeah, this Saturday.

AM: Yeah, it's like the perfect explanation of what Texas is all about. That doesn't really answer your question, but you're talking about what we do to kind of...

JM: Yeah, how do you play to... You're trying to bring people into an environment, but for you it's bigger than "We are the University of Texas," it's "We are Texas."

AM: Yeah, for sure, and I think that there's a lot of things that we try to do to address multiple audiences. With the music we play, we try to hit every demographic once throughout the year, whether it's in the stands or in halftime. Something that's been big is that we've tried to put—you know there's a lot of stuff that we play in the stands that you'll hear every year. There's no reason that we should play "Deep in the Heart of Texas," except for the fact that, as you said, we are Texas. It has no connections to the University, but when we play deep in the heart of Texas, you'd think it was one of our school songs. "March Grandioso" is another big one, and the only reason it's big is that everybody spells out Texas, you know? But, you know, I think it has a lot of applications to everything we do. You know, our uniform is one of the more—outside of maybe Oregon—probably the most unique and un-band-uniform-like uniform out there. The cowboy hats are real Stetsons made specifically for us by Stetson and all that stuff. So, you know as far as what we do, we try to do a really big variety of stuff. So, we'll have some stuff that's UT traditional. So we play "Script Texas," but in that we're playing "The Yellow Rose of Texas." Our pregame show has "Texas, Our Texas" in it. There's lots of Texas-y things in everything that we do that A&M, Baylor, any other school could do, but for some reason that's associated more with us, and it's become more of our traditional music.

JM: I think that Baylor's kind of... They played "Tennessee Waltz" after the game, so they've been pushed clear out of Texas. I asked for an explanation about that and nobody had one for me, by the way. That was an interesting one. Nobody knows why. Nobody knows, that's just what they do.

AM: Yeah.

JM: So, that's a bunch of music that is traditionally associated with Texas. Is there anything else that people expect to hear when they show up in your stands besides your fight songs and your "Spirit of Texas" and "Deep in the Heart of Texas?"

AM: "Deep in the Heart of Texas." We play "Ring of Fire," "Ghost Riders in the Sky," "Raw Hide," you know, things that are just very "Yee Haw," I guess you could say. Which is very interesting, because—are you going to the game this weekend?

JM: Yeah.

AM: When you go to the game, you'll find that that's not a very "Yee Haw" crowd. I mean, everybody wears their cowboy boots and all that stuff, but it's not... You can tell it's not necessarily an authentic "Yee Haw" crowd, you know, country crowd as much as when you go to A&M. You're like, "Oh no, these are real, like, real country people," and I don't mean country in the diminutive sense, I mean their culture, you know? Whereas here is more of like a, it's more of a city crowd that loves to put on their boots.

JM: City Slickers?

AM: Exactly. You're exactly right, but we still play that stuff.

JM: So, does most of your stadium fill up with people from Austin and, like Dallas?

AM: I think that there's a good number of alums. I don't know the exact number. Alums are huge, but there's a significant portion of people here who just live in Austin and love Longhorn football. You know, I think that part of that is such a big thing. Some people have jokingly said—I probably shouldn't say this, but—we've been, mockingly, outside the university called the "Yankees of College Football." So, I think we garner some stuff with that. I think it's easy to also like UT if you live in Austin because, you know, you've got so many alums who are associated with it who are famous. You've got, Matthew McConaughey's a big one. When he wasn't working as much he was at a bunch of games. That's, for sure, for lack of a better term, a sexy thing, "Oh, Matthew McConaughey likes it." But also this is the biggest sports venue in what's becoming a major city. You know, the city is growing hugely, exponentially in the past twelve to fifteen years. I mean, and last year the growth rates we heard were anywhere from eighty-five to one hundred new people every day moving into Austin. So, it's becoming a bigger—big companies are now relocating here or are opening branches here. Some of that is the normal, we don't have the Dallas Cowboys or the Houston Texans or the New Orleans Saints, so those companies who would normally buy sporting event tickets as an entertainment value for them and their clients, well they come here. So, I think there's a higher portion of that here than necessarily at Tuscaloosa, Baton Rouge, Knoxville, what have you.

JM: It seems closer to Columbus.

AM: Yeah, yeah, much so, much more so, I would say. I've not been to a game in Columbus. I've been to the stadium and lived in Ohio for a while, but, yeah, it's got more of that feel to it.

JM: And John Waters, he described his perception of Ohio State fans as being a little bit more from, I guess, middle and upper classes than at the professional teams in Cincinnati and then in Cleveland. He said that was just his perception. Is there a similar feeling at Texas?

AM: I would say so. You know, I think every ticket in America is going up.

JM: Oh yeah, I've been victim to that a number of times this semester.

AM: Yeah, I'm sure. They were talking about that on the radio: Have the rowdy fans in certain—in every college venue, in the big college venues—are we starting to price out the “rowdy fans,” so to speak? I don't know. I'm sure there's somebody collecting data on that.

JM: Obviously we're not the ones collecting the data.

AM: Right, right. I can say that we have a high number of alumni at our games. Alumni are huge, and that's why there are so many things with the Longhorn band that will stay the same, have been the same for a long time and will stay the same for a long time. I know when they changed the uniform years ago, it was on the front page of the paper, and all they did was shorten the coat and change the—it used to be a Kentucky Colonel tie—to a Bolo tie and it was a huge deal, an absolutely huge deal. When all else fails, we want to keep our alumni happy, because I think you're exactly right, Texas has this dual thing of being school and also being one of the representatives of the state. I mean, look at our song, “The Eyes of Texas,” you know, and it all comes from the president at the time, who said, admonishing the students, “And remember at any moment the eyes of Texas are always upon you,” trying to scare them: “Don't screw up.” And we're very proud of that. We're the pride of joy, so to speak, of Texas. So, we want to keep those alumni happy.

JM: Well, let me ask about your programming. I got a little bit of this over in marketing. They were saying that, especially in these recent couple of years, you're trying to make sure that you have selections lined up with specific downs and that kind of thing. Exactly how is that you go about that? Why do you program it that way? And what are the selections that you do?

AM: Are you talking about during the game, like in-between plays? Or halftime?

JM: In the game. We'll move to those other sections after that.

AM: In the game. So, I came from an LSU where there is very much a culture of, “On first down you play this. On second,” you know, that whole deal. It's very scripted.

JM: And then you play “Talkin’ Out the Side of Your Neck,” right?

AM: Yes, on a big play. So, here it was more of a, “We get a lot of input from the players and the team,” and every year there’d be new things. It was kind of like a rotational basis of, “We’ve got all these different things we can play with,” and every down was like, “Oh, let’s play this,” and we had a hand signal for each thing. Well, this year is when it started—we started kind of simplifying it, and the biggest reason we tried to simplify it is that our team was going to this hurry-up offense, and so we said, “Okay, if they go ten to fifteen seconds a play,” which they don’t do as much as we thought they would, but when they do it we can tell. Because of that, we said, “Well, we’ve got to script things, because we don’t have the time to react to making a decision, then figuring it out, getting their instruments up,” as opposed to, “Everybody knows what down it is, just play it.”

JM: Right.

AM: And we tried, hoping that that moves into more of a, “getting a crowd response,” and the ageless question for all of us in-between downs will always be “Do we play it a lot because it’s popular, or is it popular because we play it a lot?” You don’t know how... To this day, I still wonder as a former student of LSU and a former drum major at LSU, who, I used to do all the downs and in-between downs and all that stuff, I still don’t understand why it is absolutely necessary for the band to play “Tequila” every second down. You know, because it’s “Tequila.” They’ve got their moves and their chants to it. I’d love to go back and know how that started, and as far as like how something gets started and if there are factors that go into why something becomes a tradition that everybody knows about and that everybody responds to, I would love to find out what you, hear what you find out about that. Whether you can, through all your study, find out, “Whenever you do these things, it seems to have a really high propensity to become a tradition.” You know, a thing.

JM: I wish I had that answer. I don’t think I’m going to have that.

AM: You know, at the very least, even if it’s just a qualitative look at, “Here’s some things that stick, and that’s worth looking at,” so to speak. We’ve tried to do a little bit more of that, getting things to stick and putting crowd responses into it. The big thing we battle is just the size of the stadium, and where they’ve moved us now to the end zone, it’s hard to hear us in spots now, and so we’ve experimented this year with mike’ing the band. Our sound-system needs to be updated, and they’ve got it slated to be updated, but as it stands right now, mike’ing the band just doesn’t work very well because the speakers are right behind us, so there’s tons of feedback. It just doesn’t work as well as we’d like. Who know when they, at some point down the road, close that end and do a new sound system, or if they just do a new sound system in a couple of years that will help. It’s always a moving target.

JM: With the mike’ing the band, he told me that you had moved, they had moved you, and that’s why they started mike’ing the band.

AM: We started mike'ing the band this year. They moved us well before I got here. Yeah, we were just experimenting with the mike'ing because we'd actually talked to the directors at Michigan and they started doing that. And that was the whole thing where they had speakers all around the bowl, so it worked better than what we've got to work with so to speak.

JM: Back to programming, so what do you do down-specifically?

AM: Okay, so our first down is...

JM: Is this on defense?

AM: Oh, on defense?

JM: Either way.

AM: Let's start with offense. On offense, first downs we have this "Eyes of Texas" fanfare that's part of our pregame that we've tried to get more of a crowd response to. So, not only would you do it after every down, but you'd also do it, hopefully the crowd would do it at pregame. And, again, it's slowly starting to catch on. I'd love to think that in three-to-four years the whole stadium would do it. We'll see.

JM: And doing it is?

AM: Oh so, you'll hear it. So we play this fanfare, [sings melody] and they're supposed to go "Texas Fight, Texas Fight, Yay Texas Fight," which is straight out of our fight song. Do it again, "Yay, Texas Fight," and then at the end there's this [sings melody] "T-E-X-A-S." So...

JM: So, you say crowd response, you mean a very literal cheer that they participate in.

AM: Yes, so that's first down. Second down is, it's called "Texas Chant," and it was something that was written by one of our TA's, Dennis Enos, who's now at LSU, and he just wrote it and it's kind of a variation of "The Eyes of Texas." It doesn't have any crowd response to it. They've tried to make one. In fact, if you can dig it up, there's a thing called the "Big Yell" and "Football Town Hall Meeting." Did he talk about that at all?

JM: No.

AM: So it's put on by LHN, the Longhorn Network, they took it over. Well, it was initially done by axes (?) to teach the incoming freshmen about, "Welcome to Texas" and list all the things. So the LHN took it over two, last year, and they did it again this year, and they used that opportunity where like the band would play a thing and the cheerleaders would say, "When you hear this, you say this!" And we'd be like, "Okay,

great.” So, it’s almost, it’s gotten to a point where we’ve become instructive with it. And that one had a response to it that they’re just supposed to say “Go Horns” at the end. Third down we play something that’s actually taken right off of LSU, and they play that chromatically ascending “Hold that Tiger.” We play chromatically ascending “Deep in the Heart of Texas” [sings melody]. So that’s it. So, that’s offense, first, second, third down. Defense, these were on the first down we play “Dream On” by Aerosmith, and that was an old one that was just around, it seemed to be popular, it’s big, it’s loud. On second down, we play “Kashmir.” On third down is where we play what’s called, going into third down, we play “The Strong Eyes,” which is just the opening of “The Eyes of Texas” [sings melody], and then they hold it real long. And then on fourth down, this is another thing that came from Dennis Enos, we play the theme from “Cape Fear,” you know, when we force a punt. And that was all very fluid in the past, and this year is when it’s become, “No, third down is this. Fourth down is this.” Each of those, almost all of those ends with some type of drum cadence, so then the band dances around, does things after they play. In addition, we don’t play necessarily every down with the whole band. There’s also a lot of things that the drums do, so it’s at any point... The way we approach it is, if the band’s playing, it’s scripted. You know what to play if you’re playing, but if you’re not playing, just do your—they have chants and whatnot with the drums.

JM: Hand motions?

AM: Yeah. Actually, they don’t do a lot of hand motions, because they have cowbells, which we’re not supposed to have, technically. Again, that’s another thing that—last year the put a rule in the Big 12, “No artificial noise makers,” which, shoot, the SEC had a hundred years ago, but they started cracking down on it last year, because, like at Oklahoma State they used to do a thing: they had these giant paddles and they put—have you been to Oklahoma State?

JM: No.

AM: The field, I mean, it’s like from here to that wall. Here’s the sideline and there’s the wall in some spots. So they put all these pads around it in case guys run into it. So they’ll take these giant paddles and [mimics slapping a wall with a paddle], and it really is loud. Louder than you’d think when you’ve got fifty people hitting that with paddles. So they cracked down in the Big 12 on that and, technically, now, because of that, we’re not supposed to use those cowbells. But no one’s said anything and it’s a tradition. You know, they have cowbells from the forties that are in our display cases and stuff. So yeah, that’s what we do on downs.

JM: Do you do anything specific for like kickoffs or anything like that?

AM: Kickoffs is just a little drum cadence thing. Every now and then, in the game, we’ll play the fight song through the kickoff, but that’s, you know...

JM: Why is it every now and then?

AM: It's just that if, in the middle of the game—particularly if they don't go to a commercial break and they're just going to keep rolling—we'll just fill that spot. If they do go to a break, then, you know, we've got to stop anyway so we don't come back... You know, once we stop, we kind of let them do their stuff on the board that they've got to do and sell the things they've got to sell, and when we come back in we'll probably play a little tune and then give it to the drums for their thing.

JM: For your routine for touchdowns, I assume it's just: fight song, fight song, extra point, fight song.

AM: Pretty much. We do—so the fight song is two halves with an interlude—and we do the first half and stop, and then after the kick we pick up at the interlude. We have the short version and the long version, so we stop on the short version after the touchdown, and then pick it up where we left off and finish the whole thing.

JM: And I know you get game scripts and that's where you get your bigger sections of performance time aside from halftime. Your full thirty seconds of glorious performance time. Do you use much new popular music in those kinds of spots? I find that's where most pop arrangements end up.

AM: Yes. We have folded in a lot more of that this year, in particular.

JM: This year?

AM: That has been a push, just more so to kind of get some more variety there, you know, and it's—like it or not every place now has a sound system and a DJ that can pull up any tune at a moment's notice. In a way we're just trying to keep up a little bit. Us playing "Can't Hold Us" by Macklemore is not going to rival just hearing the actual tune on the sound system. However, there's always this novelty; it's like seeing your grandparents if your grandparents quote a cool song or something from a recent movie, it's like this, I think that's kind of like us playing a recent pop tune. It's like, "Oh, wow, even the band likes Macklemore."

JM: Come on. You're giving yourself too hard of a time. I think that can be a cool thing, and being from LSU you should know all about that. People have been pointing at LSU and saying, "LSU's band is awesome," for a long time.

AM: This is true. This is true. This is true. No, but I think we try to keep up, and with that we also get a lot of input from the players and, in particular, we stole "Talkin' Out the Side of Your Neck," because our players said, "Hey we heard Ole Miss do it, or Auburn or whoever. We want to do that." So, okay, done. We took halftime, "Stand Up, Get Crunk" by the Ying Yang Twins, which is more of a New Orleans thing, and that's where I'm from, so I was just like, "Well, if we're going to do 'Neck,' we might as well do this one too," and interestingly enough, those got their popularity—the band playing them—they got their popularity with the football players because they did it, I did it with the basketball bands last year, and a lot of, enough of, a few of the football players would

come to the women's basketball games because they were dating some of the women's players, and a couple of them would say, "Could y'all play that for football next year?" Like, "We'd really love to hear that." Sure. Done. So it's interesting how things work out like that. But yeah, we play, and whether we have stuff custom arranged in-house or, we have a great TA staff—they're all awesome—they'll arrange some stuff, and we'll also just buy some stock stuff. You know, arranger's publishing.

JM: "Seven Nation Army" and whatnot.

AM: And we'll try to buy it right when it comes out, thinking that, "Okay, it's going to cost us sixty-five to one hundred dollars to play this, and we'll play it for maybe a season, maybe two, and then we're done with it." We took that Bruno Mars song, "Locked Out of Heaven," a few others, "Scream and Shout" by Will.i.am and Britney Spears, and was like, "Okay, this definitely has a very short shelf life."

JM: That is one of my least favorite pop songs. Absolutely. Your communication with players is something I'm pretty interested in, now that you've brought it up. It seems like, at least with the basketball one, that's some pretty happenstance, where a player is in this arena and they come over and say, "Hey, listen, I want you to play that tune." Do you have any other lines of communication with the football staff or player staff where you are regularly consulting with their opinion?

AM: We do. We regularly—we have a direct contact to, the guy, his name is Arthur Johnson and he is the Director of Football Operations, and he's the guy who's giving, if the team wants something or the coaching staff wants something it goes through Arthur. He's the one that goes to Jeremy Armstrong and says, "They want this." He's the one that comes to us and says, "They want this." So, we'll get feedback from him and through that we'll get some coach stuff. And, you know, Mack stops by once, twice a year and says hey, and he'll drop a line or I'll see, we have a good relationship with a couple of the coaches in particular. Benny Wiley, who's our Strength and Conditioning guy, was a high school band captain, so every time he sees us he always comes up and chats us up. He's a great guy, so he'll let us know about stuff. But then the other thing is that our Drum Major, Alex Judd, has made, he's a very well-connected dude on campus here at UT; he's a political communications major. I mean, he's going to be—if he doesn't run for office, he will be in charge of making sure someone wins an office, a government job. He's a great guy. And so, he's got connections all over the place, and he knows some of the football players, and so he'll just come back with, "Hey, I was talking to some of the football players, and..." In fact, Tuesday he said, "The football players said that they..."—we had this big debate at the beginning of the season: what we should play. If we win a game, we typically play something. Two years ago, the football players really wanted to hear "All I Do is Win," because everybody was playing it, and so we'd win, we'd play "All I Do is Win," while they do their handshakes, and they'd get to us and we'd play "The Eyes of Texas." This year, I said, "I think we should do 'Neck' there." You know, we should get rid of "All I Do is Win," that's done, and all this, "Oh, I don't know. I don't know if that's the right tune" and "I don't know if people like that as much." And so Tuesday he said, "Well, yeah, the players are saying after the win they

want to hear ‘Talkin’ Out the Side of Your Neck.’ And so I said, “Nostradamus over here, you know.” But anyway, we’ve got that connection, and another really, I mean you’re not supposed to say very unique because it’s either unique or it’s not, but I had never heard of this in my life: there is a walk-on for the football team, his name is Shawn Izadi, who is a defensive walk-on, this is his second year as a walk-on with the football team, who used to be one of our section leaders, saxophone section leaders. Like, one of our best.

JM: I’ve not encountered that anywhere.

AM: And he still is in the band here. He does both.

JM: The marching band?

AM: Yes. Now, what he does is, he dresses out at home, but on the road they don’t take him. Although he went to one because they had an injury, so, you know, so they’ve got to have a three, four-deep. Normally he doesn’t go with them, so what he’ll do is he’ll go to football practice, and that ends at six. He’ll go get cleaned up, and we start at six-thirty. So he’ll usually show up about six forty-five; he’ll be a little bit late running back over to the same facility he just left. He’ll get cleaned up, come to our rehearsal, and he’s like a permanent alternate in every show, except like if we know a certain show is going to go on the road a couple times, then we’ll try to work him in and stuff like that. So, it’s an interesting deal in that we also get a—I mean he stops by my office fairly regularly. It used to be every week he’d come and sit down right there and we’d chat about what’s going on and all that stuff, and that kind of died off in the past couple weeks, but he sat down this week and was like, “Man, we haven’t talked in forever,” and that’s been a huge resource as far as like, “What do you guys want to...” And he, more than anything else, he knows when like a player tells him like, “Man, I really want to hear the band play Two-Chainz,” he’s the first one to say, “Yeah, that’s not happening. Have you heard that song? There’s nothing they can do with that.” He was a big supporter of like when we started bringing in “Talking Out the Side of Your Neck,” “Halftime,” some of the other tunes, he was like, “Yeah, the players really want to hear that,” you know?

JM: That’s amazing. Also I can’t believe that he’s a successful college student. Whatever he’s got going on all day, every day, that’s pretty remarkable.

AM: Yeah, well know he’s got—as I’ve said before—he’s got the best academic resources this place has to offer.

JM: You know, I teach some intro to music classes and stuff at Lee—not at Lee—at UK, so I’ve encountered a number of football players and I am aware of the resources that they get access to, which is a lot of them. I’m sure the basketball players have a little bit better access, but...

AM: Yeah, we have—we took a group to the volleyball final four last year, and the volleyball team won the national championship. And then this year they said—and it was during finals so I had to proctor like fourteen finals in Louisville.

JM: Lucky you.

AM: In Louisville, mind you. And we played at the Yum! Center, that was a very strange trip, but it was a fun trip, and then this year they said, “You know, for regionals, the week before the Final Four, we want to take a band.” We’ve never done that before for volleyball because the NCAA doesn’t help with band travel.

[Briefly interrupted by visiting students]

AM: All that to say, “Why can’t we bring a group?” Well, it’s during finals this year. “Well, you can’t proctor finals?” Yeah, but my kids are taking engineering finals, and they don’t have the same academic resources. Anyway...

JM: So that’s players. How much of a tension do you have between what the players want you to play versus what the people in the audience expect you to play? This is the pop music versus...

AM: I think we try to hit both, and we have a solid mix of “Yee Haw” traditionals and what’s happening now. And for the most part it seems like with our crowd they love it all. At the end of the day, the more varied we are, the better. As long as we play “Deep in the Heart” and “Grandioso” once a game and then mix in some other stuff, they seem to be happy.

JM: And let me just ask you a question about your philosophy behind your job. Do you think that what you do in the stands has a direct affect on what happens in games?

AM: No. Well, sort-of. I’m very big, and this is my personal opinion, that there is nothing that anybody in marketing or band or anything can do to create momentum. Momentum is the biggest thing in a game for a team. There’s nothing that we can do to create momentum, and if it’s not there we can’t artificially make it. We can ride momentum, and we can take—the only people that create momentum are the ones on the field or the floor, in basketball. Now, what we can do is hopefully ride it; we can direct it and organize it so it’s more centralized and when things, like when you have everybody doing the same thing then it has more impact. Then hopefully, maybe, if we organize everything, then hopefully, maybe, we can extend it a little bit, but at the end of the day we can’t create anything. That’s my philosophy. I’d be curious—I mean we can make people feel good, but you mean affecting the outcome on the scoreboard?

JM: [Nods]

AM: That’s my thoughts.

JM: I asked Jeremy the same thing, and Jeremy said, he was like, “Rarely.” That was his answer, and I asked for an example, and his example was the West Virginia game last game, even though you lost. He said that “Jump Around” turned around the stadium.

AM: But see, my argument, and I would say this to him, would be in that instant, that was right after a huge play. So we were just riding something that had already happened.

JM: You’re surfers.

AM: Exactly. That’s exactly it, and that’s my personal philosophy. He may—a lot of... And I can understand, I mean, I’m not saying I’m right and they’re wrong, that’s just where I think any of us fit in. And if I worked in marketing, I would probably feel differently, but I’m not called to do that, you know.

JM: Well, you kind of work in marketing.

AM: A little bit. We work with them, for sure.

JM: And as much as the band plays at tree dedication, how can you dodge the marketing bullets there.

AM: Yeah, no kidding. But I think that’s where we... He would say “rarely,” I would say “never,” either “almost never” or “never.” And in that specific instance that, to me that’s a perfect example, having been there, that we didn’t create anything. We rode what was happening already. See, I forget what happened right before—I’m sure you can find it on YouTube—but some big play had just happened, and I agree. When he played “Jump Around,” the crowd went nuts. It was the loudest crowd I’ve ever seen at Texas. And, you know, they’re starting this whole campaign. They’re comparing this weekend—they’re saying, “We want this weekend to be just like that game last year, that West Virginia game.” So I’m curious to see what this game turns out like.

JM: Turn up DKR, right?

AM: Yeah, Turn up DKR.

JM: That’s the Twitter campaign.

AM: Yes, they made a video. The Silver Spurs put it together. That’s another thing, talking about Texas-y things, we are part of this whole thing of all these different organizations that are very “Texas,” like Silver Spurs, the Cowboys, the Orange Jackets, all these different—the ones who take care of the cannon, the ones who take care of Bevo, all that stuff, you know—we’re one cog in all of that stuff, a bigger cog, more than likely.

JM: Just to verify what Jeremy said, Jeremy was saying that everyone was connected on headset and you get a script and that's pretty much how, logistically, everything happens in the game. Do you wear the headset? Drum major wears the headset?

AM: No, we have—one of our TAs wears the headset, and will communicate with whoever is directing the band, and we have three band directors and one drum major, so we each take a quarter.

JM: Okay.

AM: So, it's a new person, which is actually kind of nice, because nobody feels drained at the end of the game. But, yeah, we have one of our TAs who's on that headset.

JM: That's something I'm always kind of interested in.

AM: And we also put one of our TAs, if there's a visiting band, which there will be this weekend.

JM: Right, the full Oklahoma State band, right?

AM: Yes, and they're performing at halftime as well. They will—we'll put one of our TAs with them as well. So it's not like... We feel like we have a little bit more control if it's one of our people as opposed to one of their people saying, "Yeah, we're not going to do that."

JM: Yeah, and there was even more of like a... Jeremy said that you guys actually block-out time for visiting bands too, which I thought was particularly interesting. We'll call that an interview then.

Jay Gephart, Professor of Bands, Purdue University
November 21, 2013

John McCluskey: The first thing I need to ask you, and I think it's the most important thing I'll ask you the entire time, is who has the bigger bass drum, Texas or Purdue?

Jay Gephart: I can't tell you the answer to that because their design is different because the Texas band bass drum is much thinner than ours. We have the fatter bass drum, and the height of the two drums is slightly different. So it depends on what you're measuring. If you're measuring the sheer mass of the drum, ours is the bigger drum.

JM: I see. Yours has the bigger volume.

JG: Yes. Thank you.

JM: In terms of what it could contain. I was in Texas last weekend and I asked them the same thing, and of course they said theirs was the larger one.

JG: Of course they do. I tell Paula Crider that they have the world's largest tambourine there. So, they don't think that's terribly funny, but anyway.

JM: Well, I appreciate you making me a little bit of time for me today. I just want to ask you a few questions about programming and the environment, and I just want to get it out of the way—it's a weird year for Purdue, because you're not very good. Right?

JG: Correct.

JM: I know because I looked at tickets on StubHub, and they're \$0.34.

JG: Correct. Absolutely.

JM: So things are looking pretty down, but generally, you've been at Purdue over a decade, correct?

JG: Yeah, I've been here nineteen years actually.

JM: Well almost two.

JG: So I've been here a good long time.

JM: Your perception of like the demographics of the Purdue Football audience. Who comes to Purdue football games?

JG: Well, just like anywhere there's a good cross-section of fans. We have our student population; we have alumni who come; we have—there are people from our greater Lafayette, West Lafayette community that come to these games; and I would say that the attendance represents a wide range of alumni. But as far as the socio-economic base of our fans, you don't see a lot of blue-collar people attending our football games. Not in my experience.

JM: It's interesting about Purdue, because Purdue is kind of out in the middle of nowhere, right?

JG: Yeah, we're in West Lafayette, which is an hour northwest of Chicago, or Indianapolis, two hours southeast of Chicago. Yeah, so we are out in the middle of this place, and honestly when you cross the river into Lafayette, Lafayette is a typical Midwestern blue-collar town. We have a Subaru plant here. We have the Alcoa plant, lots of manufacturing that goes on here in town. That's kind of interesting how the two communities don't really mix a whole lot.

[Recording interrupted by poor phone connection]

JM: Alright, go ahead about the different communities.

JG: There's not a whole lot of blend between the two communities, and I think Purdue University works very hard at trying to get the city of Lafayette more involved, but it's a work in progress.

JM: Yeah, okay. That was kind of what surprised me with what you said about a non-blue-collar audience. Given the location of Purdue, I figured there would be a strong presence of that at least, but that's not what you've experienced.

JG: No, that's not what we experience at all. I think that in large part, and I don't know if you're finding this across the board, but the cost of attending a NCAA division one football game, it's not cheap. So I don't know if it's just become cost prohibitive for some, but we certainly do not have a huge number of people from that socioeconomic group going to our games.

JM: I understand. Traditionally, what music—aside from your fight song and your alma mater—is there any other music that is associated with your university that people would expect to hear when they go to the stadium?

JG: We actually have our main fight song, which is “Hail Purdue,” but we also have two additional fight songs that we use, one is called “Fighting Varsity” and the other one is called “For the Honor of Old Purdue.” Our Alma Mater is something that they have come to expect from our band. Another stadium tradition is “The Horse” arranged by Bill Moffit. Bill Moffit was a faculty member at Purdue and so that has become a tradition. “Crazy Train” is also becoming a tradition for us, and that kind of goes along with—Purdue's mascot is the Boilermaker Special, which is a train—so “Crazy Train” is another one of those tunes that fans expect to hear in our stadium.

JM: Do they expect the band to play it or to hear it over the PA system?

JG: Well, we play it in the stand, but they also play it over the PA before anybody gets there. It's a little strange.

JM: Well, you know you've got to start it with something.

JG: Exactly.

JM: And “Crazy Train” is as good as anything else.

JG: There's another piece—we're not terribly proud that this is the case—but we play this piece called “Hail Fire.” The fans all expect us to play this, and it's a little rendition of “Hail Purdue,” and after that—oh what's the name of the tune? [sings melody] I can't remember the name of the tune, but we play that—and then at the end of the tune the students shout really loud “I-U sucks.”

JM: As I would expect.

JG: Yes, of course they do, and they would attach “I-U sucks” onto a variety of pieces. If we didn’t play “Hail Fire”—you know we’ve had a lot of fans over the years complain about “Hail Fire,” and that it’s very tasteless and tacky and all this stuff, and so the administration attempted to get rid of it a year ago. So, the student section said they were going to attach “I-U sucks” on the end of our fight song every time we played it, so that sort of ended the discussion of “Hail Fire.” They’d rather put it on the end of “Hail Fire” than they did on the end of the fight song.

JM: If you ask me, you’re lucky that they’re just using sucks.

JG: Yeah, I agree.

JM: That’s a pretty rare thing.

JG: Now, back to your question, those are the things that they expect us to play in our stadium.

JM: When you—I assume there is a lot of communication that goes on at Purdue between whatever you’re doing and whatever they’re doing up in the production booth with the sound system and the PA. Is that an open line of communication that they keep with the band?

JG: I would say that as far as the production of the game itself, with the video board versus the band and so forth, that yes there is a line of communication about the specific game details, yes. Yeah, we have weekly meetings, I would say, not weekly but before every home football game, to talk about that particular game’s production schedule and so forth.

JM: Okay, and do they break up all the timeouts where they say, “We’re going to read a spot and then there’s going to be a commercial and then the band’s going to play?”

JG: Yep. That’s exactly how it happens.

JM: Just given the way that you’ve—the marketing is all kind of funneled through this one place, what kind of environment are they trying to create at Purdue in Purdue football games? I know that it’s kind of a weird year because the team’s not very good...

JG: That’s a good question. They use the term “fan experience” very loosely these days, and nobody’s really sure what the marketing areas definition of fan experience is. In my opinion they’re continually trying to reinvent the wheel. It’s like a big experiment. They try all sorts of things; when those things fail they try other things, and, you know, like, for example this year we have a DJ in the stands, in the stadium, and the DJ plays some of the timeout music. So our band is sitting more than we normally would, and that’s

been a real source of—it's been a sore subject on the part of some of our students and actually some of the band alumni and the alumni in general; they don't think the stadium is a place for a DJ when you have a college marching band like ours. I'm not exactly sure what the atmosphere they're trying to create is exactly. My faculty and I have talked a lot about this, of course: if they want to really energize fan experience, the only way that's going to happen is if the team were more successful. From our experience, it doesn't matter what kind of canned music they play, what promotions they do, what commercials they run, anything like that, nothing seems to have an impact on the fans. What does is if the team is successful.

JM: I assume there's been at least a problem getting people to show up this year, is that the case?

JG: Yeah, but you know what I'll tell you? We've had Nebraska at home and we've had Ohio State and Notre Dame. Those three teams have been here in town, and their fans travel very well.

JM: Right.

JG: So, two of the games, actually three of the games, we've had huge numbers of visiting fans in the stands. Now, as far as our home fans are concerned, that's another story.

JM: As my ticket prices would indicate.

JG: Correct. Even when you see combined tickets to get into one of our games for \$0.39 or whatever it is, even at that it's a challenge to get folks to come.

JM: How do you think about your programming, like when you play selections and—I guess the DJ has a little bit to do with this as well—how do you think about what's going on in the game when you are programming music? Do you prepare certain music for certain downs or certain plays that you anticipate happening? And, if so, what are the selections?

JG: Yeah, we do. In fact we have a rather prescribed playlist for when the ball is actually in play; when the game is actually going on. We have what is called a "Defense Cheer"—it's an original composition written by one of our staff—we play that same cheer at the beginning of the opposing team's offense taking the ball. When we're on defense we also play "Jaws" between the third and fourth down. We play the coda of the fight song when we get a first down; we call that the "Quickie." And then we play the codas of the other fight songs, "The Fighting Varsity" and "For the Honor of Old Purdue," at various times when the ball is in play also. Those are the prescribed elements.

JM: Now is there anything that the PA does that is similar to that where they like play the intro to "Hells Bells" on third downs?

JG: The PA does, they do like these chimes on third down. I call them chimes but it's like a big church bell [imitates sound], you know, that kind of thing on the third down.

JM: Anything else?

JG: There's not really anything else, no.

JM: Do you have the band's selections between quarters or in larger breaks, do you have those planned out in advance or do you go with those according to the flow of the game?

JG: We go with those according to the flow of the game for the most part, but it's been rather different this year than it has been in previous years because with the DJ being there this has been another big marketing experiment, and they basically call up DJ tunes whenever they feel like it. Now prior to this year, we were very prescribed about what we were going to play when, because we knew how much time. Let's say there's a two minute time out, if a commercial was going to take a minute we knew we had one minute, so we would plug in a tune that we knew would take fifty-five seconds. So we were prescribing it down to the detail, and down to the nth degree we were....

JM: I was just saying that now your time has been truncated to make room for this DJ.

JG: Correct. Right.

JM: They didn't take anything away from the sponsorships or anything like that? They took the time from you to make extra space for the PA music then?

JG: Correct.

JM: All right. I'm not going to try to put you in a weird spot about that, but just trying to make sure I understood the situation.

JG: Yeah, that's true.

JM: When you are evaluating the popularity or the impact of the selections that you perform with the Purdue band, do you have any means of gauging audience reaction or audience, like, appreciation for what it is that you do? Have you ever sent out a survey or anything like that asking "What did you like about the gameday experience" or something like that?

JG: No, we have not. When we're selecting new music for the next season we do get input from our students; tunes that are popular during the day and what the student reaction is to those tunes. Honestly, we gauge a lot of what we play what the students listen to at some of the local bars like Jake's and The Cactus and Harry's and places like that.

JM: Okay. So, you keep a lot of modern arrangements in your repertoire?

JG: We do.

JM: Do you do those arrangements? Do you have grad students who do them?

JG: No, we have faculty members who do the arrangements.

JM: And I would imagine that those go through circulation pretty quickly, where you can't keep DJ Khaled in your repertoire for four or five years. It's kind of got to go.

JG: Correct. That's exactly right.

JM: You're saying the influence of what they are listening to in bars. Do you usually just get students who are in the band to recommend selections to you.

JG: Yeah, we do.

JM: Man, I'm just nailing all this.

JG: Yeah, absolutely.

JM: Do you ever have any interaction with the football players about what they like or what they would like for the band to play? Or for the football staff for that matter?

JG: We do with the football staff, but not with the players. When we come into the stadium, when we march into the stadium, there's canned music blasting in the stadium. Before the pregame, the twenty-minute pregame begins, all that canned music is selected or recommended by the team.

JM: Okay. Is there anything about what the band does though? Where they say, "We really like it when the band plays 'Jaws' on third down?" Has there been any interaction along those lines?

JG: No.

JM: Do you have any sort of—is there any sort of tension between people who are expecting your traditional fight songs and that sort of thing and people who want to hear modern updated versions of the music?

JG: Not at all. Not that I can tell. I would say that the tension we're aware of comes from the fact that.... You know, let me put it this way: Purdue is a very tradition-rich institution when it comes to our marching band. The Big 10 is kind of that way anyway. We've got all sorts of traditions here. From our solo twirlers to the drum to all sorts of things we do, and what we find is that our fans are not terribly when we monkey around with our traditions.

JM: Okay.

JG: So the marketing people may say something differently, but the feedback that we've gotten about the DJ has not been positive. "Why don't they let the band play?" "They should let you play," blah blah blah blah blah. Fans go on and on about that kind of thing. There was a discussion at the beginning of the season about, we do this thing called "I am an American," which is basically our flag presentation before the "Star-Spangled Banner." It started in 1967. We haven't missed a single pregame since 1967 with "I am an American," and at the beginning of the season, because our new coach wanted them to come out during a certain time and he wanted to be out during the "Star-Spangled Banner," there was not going to be enough time to do "I am an American." And he, you know, they were just going to cut it. So, when we talked about basically the fallout from our loyal Purdue fans over cutting something that's kind of an integral part of our institution, they decided, "Okay, we don't want to screw around with that," so we kept it.

JM: There's just a couple other things that I'm kind of interested in, like, situational, like, kickoffs: is there any sort of drum cheer or something like that that usually gets associated with those?

JG: No, not here. We used to do a trumpet/trombone glissando [imitates sound], but then we were called on the carpet for playing when the ball was in play.

JM: You're the only school I think that has ever gotten busted for playing during kickoffs. No doubt about it.

JG: Yep. It's silly.

JM: That's kickoffs. Anything for like turnovers or that kind of thing?

JG: Yeah, well, for turnovers we have a big horn in the stadium, a big train horn, and so they start tooting the horn [imitates sound] and everybody yells "Boiler Up," [imitates sound] "Boiler Up," and that's what happens when there's a turnover and it becomes our ball.

JM: I've got you. Let me just ask you one last philosophical question about how you think about your job. Do you think that the music that you're creating—and maybe this year's a bad example—but in the nineteen years that you've been at Purdue, do you think that the music that you're playing in the stands actually has a direct impact on the way that things happen on the field.

JG: Totally. I absolutely do.

JM: Can you think of any examples?

JG: I'll use our trip, I guess it was three years ago, our team travelled to the University of Michigan, and this was during the Danny Hope era, and, quite frankly, in the last five or

six years Purdue's football team has only been average. You know, we've gone to bowl games but it hasn't been anything to write home about. So we went to Michigan, and we hadn't won at the University of Michigan since the early 1960s, and our band, we were on fire that day. The kids were fired up and the band's timing was excellent. We were hitting every timeout, every single break, and, anyway, you could tell that the team energy was really heightened because we were there, because the team came over to us before the game started, and our kids were interacting with the team, and then we ended up winning the game at the Big House for the first time since 1964, I think. Even though we don't have anything to measure that, the athletic director from the University of Michigan commented about allowing our band to be there, and our president came down and said, "I'm so glad that you're here. I know that you helped us win this game," and so there was a lot of fan—there was some fan feedback about that same thing.

JM: That's really fascinating that you would use a visiting—when Purdue is the visiting team—as your example for that when there is so much working against you at the same time. You've got all the Big House forces—well I guess they didn't have PA systems five years ago or however many years ago.

JG: But still, whenever you take your band to an away trip, you hope you help. That's one of the purposes behind taking an away trip, but in that particular instance, we always feel like we have a roll to play in the success of the team here in Ross-Ade, because we feel like the band pretty much drives the energy of the stadium. Even when there's a PA, when they're playing canned music or something like that, you can just feel the energy leave the stadium. That's not a whole lot of "play-a-long" with that. You know, the University of Michigan on an away trip like that, who would have ever thought? But we could really tell how much a difference the band made on that trip.

[Conversation about visit logistics]

JM: Do you make your band, by the way?

JG: We do, yes.

JM: Okay. Do you have your own sound system, or does that get pumped through the regular sound system?

JG: It gets pumped through the regular stadium sound system.

JM: Okay. That's one of those nuances that I hadn't quite anticipated being so prevalent this semester. Like, who controls the band's volume? Whether it's the guy in the booth or the band itself.

JG: Ours is not ideal because there's not a lot of sound distribution in Ross-Ade stadium. The speakers are all in that south end zone. So, once our sound is pumped through those speakers, there's a little bit of a delay and it's kind of a hassle.

JM: Yeah. Does that ever cause any issues?

JG: Well, this is the first year that we've sat in that section. We sit right next to the student section, and when athletics moved us to this location, one thing they didn't realize is that those people on the East side of the stadium would not be able to hear us like they used to. So their resolution to that problem is to pump us through the stadium sound system, and it's not great.

JM: Is it a sound system issue, or is it the delay?

JG: It's the delay. The sound system, like I said, the sound's not distributed through the arena very well. If you're on the south end, you get blasted out, and if you're on the north end you can hardly hear it.

JM: Yeah, as is the case in many schools. One day you'll get that surround sound system.

JG: I think the next phase of the renovation of Ross-Ade, which is in the next five years, that's supposed to be done. So we anticipate that it will get fixed.

Chris Peludat, Assistant Athletics Director for Marketing and Ticketing, Purdue University
November 22, 2013

John McCluskey: Now, Chris, your official position title is "Assistant Athletics Director for Marketing?"

Chris Peludat: "Marketing and Ticketing," yes.

JM: Okay. And, I just looked at your profile really briefly, and you came in 2011, so you've been at Purdue for just a couple of years now?

CP: Correct.

JM: The question I always like to kind of start with is your vision for what kind of environment you're trying to create at Purdue. Are you trying to create an intense gameday environment, or are you trying to have a fun experience for your fans? What exactly is it that, at football games, your end experience is trying to be?

CP: It's probably a balance of both. I mean, in a perfect world, you want it to be intense when situations present itself, but you also want to balance that with the family side of it. We are a college team versus a pro team, so I think it's trying to find that balance, wherever that may be. We've told our band people here, we're not trying to turn anything into the NBA or the NFL, but we're trying to take advantage of some situations.

JM: When you say you're trying to take advantage of some situations, what exactly are you referring to?

CP: Well, there are situations in the game, whether it's a big third down for the defense to play, we play some kind of music to fire the crowd up. That's probably going to be a little louder, intense-type music. Basketball, the same thing: a critical possession off of a timeout. Those types of things where we can take advantage of that or we've made a run or we've scored a touchdown and doing something to get people dancing a little bit more, bouncing around a little bit more.

JM: Yeah, I spoke with the band director yesterday, and Jay was telling me that you guys, for the first time this year—and I just want to make this clear, it wasn't in a negative sense—but he said that for the first time this year you have a DJ in the stadium?

CP: Right. We put it, because part of it is, what we're trying to do is have the students have more fun at the games, and so one of those things that we considered is a DJ as a part of our canned music portion of what we do, and so we use a DJ. Most of it is pregame, while the team's warming up, but there are times at the game where we go to him, and we've put a big set of speakers down in front of the student section, so whenever he's playing music it's right there in front of the students.

JM: Does what he plays just go through that one speaker set or does it actually pump into the entire stadium.

CP: It goes through the entire stadium. We control the volume or, you know, obviously if we don't want it to go through the stadium, we don't, but it's wired where we can go through the stadium sound system as well.

JM: Does he have a choice in what he's playing?

CP: Where he's playing or what he's playing?

JM: Yeah.

CP: He has a choice. The playlist?

JM: Yes.

CP: He generally has the choice in playing songs. We've asked him prior to the season to give us his list of whatever eighty or one hundred songs that he has at his fingertips, and we've looked through those to make sure they're appropriate and the context is right, and they'll be situations where we're going to tell him, where we'll ask, "Hey, do you have something ready to go here," and he'll say, "Yeah," and we'll say, "What is it?" From there we may say, "No, pick something else," or "You can go with it."

JM: You said he plays mostly in the pregame time.

CP: Yeah, the majority... [speaking concurrently] Go ahead.

JM: Is that like when football players are warming up?

CP: Yeah. He starts basically when the gates open, so that's an hour and a half before, and for the most part he plays up until about twenty minutes before, then our band kind of takes over for their pregame show. So he plays for roughly seventy minutes during warm-ups and those types of deals, and, like I said, during the game there will be situational stuff that we may go to him: kickoffs, turnovers, those types of deals, or the end of a media timeout. We'll say, "The DJ will bring us back from the media timeout, not the band," and then that's just a mix of whatever he may be playing.

JM: With the pregame stuff, like when the players are actually warming up, is there any input from the football staff or the football players about what the DJ is playing or what they would like him to play?

CP: Yeah. We have a new football coach this year, so we asked them if the team typically, if they have a playlist, and they didn't really provide us one at the beginning. He just likes a mix of genres and stuff like that. We started with that, and then the players wanted to hear some specific things, and so we kind of mixed that in, and, like I said, it's a DJ set-up, so it's not just a straight-up playlist. You know, he'll sample stuff and mix songs together. So we've worked some of the songs that the team wanted to hear in. A lot of times when teams provide you playlists, it's generally not appropriate for, some of the songs are not appropriate for the family setting. So not all those make the cut, because they'll give us the list, and then we review the list, and we'll say, "Okay, you can work these songs in if you want to do that."

JM: What is your DJ's name?

CP: His real name? Or his...?

JM: However his... His business name I guess?

CP: It's not good. I'm trying to think of it. [Asks colleague] DJ Retro Punk is the DJ we use at football.

JM: Okay, DJ Retro Punk, and is he based out of West Lafayette?

CP: Yeah.

JM: Okay.

CP: He actually was in the Purdue band while he was here, and he's a high school teacher, and DJ's and stuff on the side.

JM: A high school teacher who moonlights as a DJ, got you. Good for him. Let me ask you about the demographics of Purdue football. I asked Jay a little bit about it, and he said that he feels like Purdue football audience is a little bit more white collar than it is blue collar, mostly alumni based and not so much the communities that surround West Lafayette. Is that something that you feel is accurate about your audience?

CP: I would agree. I would agree with that. I don't know how wide the split is, but I would definitely say that that is, it's slanted that way, and that's kind of one of the things that we are trying to correct, because the overall community, if you went by percentages, it's probably largely blue collar versus white collar. I think there's a bit of an imbalance there that we're working towards from a marketing standpoint to find ways to get the Lafayette community a little more involved with the program than they currently are.

JM: Sure, what sort of things are you doing to kind of involve the blue collar community a little bit more.

CP: Well, so we've got a new coach this year. We went around, and there's a large manufacturing base in Lafayette, like Caterpillar's there, Subaru's there, various other manufacturing-type companies, so we went out and around in the Spring and took coach there to do tours and meet with people and have lunch at a couple places with employees, so really just trying to do more of a personal connection. Obviously, you can't get and meet everybody, but just try to get out a little bit more than what had been done previously and just try to communicate the message from our coach: how important support from the local community is and that we are, it is West Lafayette and Lafayette, but we really see it as one community and not really two even though there is a natural split. I mean, we're right next door to each other. If you didn't know any different, you'd think it's the same town. So really just trying to get out on a personal level as much as we could in the Spring and communicate that message.

JM: Sure, when you are actually in the stadium—and this is how I've perceived it at most schools—but there is a producer-type person who is on headset with a number of different people including video board, sound booth, and the band. Are you the person who does that?

CP: Yes and no. We have like a game producer who works our video board production, all that goes through our Hall of Music here on campus, which is like our theatre, our concert venue I guess, about five thousand seats. They have a director that is the, he kind of runs the show. We sit right next to him and we, this is the first year that we've been up there, so basically before they kind of made all the calls for everything, and so we wanted to have more involvement in that, and so this year myself and our Director of Fan Experience, Ellie, we've been up in football and we generally make, we make the calls when it comes to, you know, if we're playing canned music here, we're going to go with the band, those types of things and more heavily involved in the set-up of the scripts and things like that. But as far as giving directions, we're, "Okay, we're putting this on the board now," or "We're going with this read now," that's still currently handled by the producer that we have from our Hall of Music. We've managed the majority of the

communication between the DJ, the band, on field presentations, and those types of deals, and then the canned music part that we don't use the DJ for that we've got stingers and stuff for, runs through the Hall of Music, and they have a sound guy on headset. We can talk to anybody, but we run those aspects of the game.

JM: Yeah, and how scripted out do you have your game? I assume that you have the spaces for performance listed for, say, the first timeout's going to go: recognition of a donor, then a video, then a band gets to play. But do you go so far as to program specific selections in advance or do you do that live, in-game?

CP: We don't program the selections, and this year we've actually taken out the predetermined—at football—have taken out the predetermined, "Hey, the band is going to play at the end of this media timeout." So we make that call basically at the beginning of the media timeouts. In the past it has been, one, we didn't have a DJ, but we didn't really run any house music at all. Very little except for kickoffs, and so the band basically played every single media timeout coming back or every single coach called timeout, whatever it may be. Because we think situations are important, we didn't want to script it, and so we've taken that out of the script. So we make a call going into a media timeout or a called timeout to say, "Okay, band, you'll bring us back from the timeout," or "DJ, you'll bring us back from the timeout, you're going after this." So that's how we've done it at football.

JM: Okay. You're saying that situational flow is so important, what kind of situations do you anticipate and how do those inform your musical selections?

CP: We've got a list that we've put together of kind of like third-down, fourth-down things, or fire-up moments, or big plays, or kickoffs. So we have those. Those generally don't go through the DJ, we have those just on a cart for us up in the booth, and so we try to anticipate the, "Okay, on this drive, if we get a third down," whatever, "If they throw an incomplete pass on first down," we try to say, "On the third down play, we want to run this." So we try to anticipate where we are in the game or if this is an important deal for us. It's relatively hard and it's... You know, we've gotten, I think, better during the year and a little more aware of things and so just trying to anticipate where situations may present themselves. Obviously we can't really, we can't guess, "There's going to be a turnover," or anything like that. We don't try to run music a ton, because we want it to be impactful if we do, because otherwise people will just tune us out, and there are certain things that we don't run music for. If our team scores a touchdown, I mean the band takes that and they always will. And so they take that, and we start planning, "Okay, what song do we want for our kickoff here? Do we want just a normal kind of kickoff or do we want to run something we know the students like more because we really want them to kind of be loud now, more than they normally would be on a kickoff." So, trying to make those types of decisions. We've got four or five kickoff songs or whatever that we generally use, and so trying to figure out which one is which or which one fits best.

JM: How do you evaluate how much students like a song? Is it based on what is the most popular at that moment or the reactions that you get in game?

CP: Reactions, yeah. Generally the reaction is what we do. When you talk with kickoffs, I mean Zombie Nation[‘s “Kernkraft 400”] is big, everybody uses that. We have “Sandstorm,” “Seven Nation Army,” I mean all of the—there is four or five that we use—Marilyn Manson’s “The Beautiful People,” it’s got a little beat to it. It’s just generally the reaction, and you can see the students getting into it, and we’ll try a new song maybe here or there, and if they like that, we try to make note of it and bring it back at some point.

JM: Jay had mentioned I think that you usually play funeral chimes or “Hells Bells” intro on third downs, is that right?

CP: No. They may have done it before. This year, we have it; we haven’t run it much. We’ve made some stingers with “Crazy Train” since our logo, our mascot is a train. We haven’t really used that before. We added up “Crazy Train” a little bit more and the train whistle, and “Hells Bells” is in there, but we’ve mixed in some other things as well.

JM: With traditional Purdue selections—and this doesn’t even really have to apply to the band—like I know that you play “Crazy Train” a lot, like you just mentioned, because there’s a train in the logo. Are there any other like tunes that people expect to hear and have expected to hear for years and years and years aside from the band standards and “Crazy Train.”

CP: The only, like I said before, prior to this year we didn’t play a ton during the games, so it’s hard to... Our kickoff song has been consistent for, I don’t know, probably six or eight years, the opening kickoff for the game, and that’s a Powerman 5000 song, I’ll Google it here, “When Worlds Collide.” That’s the song that we’ve used for the opening kickoff for several years at this point. And then Zombie Nation is another one that we’ve used a good amount. You know, during the game itself we have a tradition between the third and fourth quarter that we play “Shout,” an oldie-but-goodie type deal. That’s been a staple here. Other than that, those songs haven’t been, they’re... Part of the reason we’ve incorporated more canned music and stuff like that with the DJ and that is just because there’s—my first couple of years here there was a lot of dead air at games, and we don’t really want that. There wasn’t a large tradition to build on other than we did Powerman 5000 whenever the game started; we did Zombie Nation whenever the second half started; and we would do “Shout” in-between the third and fourth quarters. Other than that, it was basically the band playing. If the band wasn’t playing, there was dead air.

JM: Yeah, do you feel any tension between popular selections and traditional selections? Has there been any pushback about that, or?

CP: We haven’t. Not yet. Obviously the pushback that you get is people either like canned music or they don’t. You get “the band doesn’t play enough,” or “the band plays too much,” you know? We try to be very aware of playing, looking at not only the lyrics but the context of songs, so we’ve shied away from a lot of the “Blurred Lines” and

things like that, where some of it could be questionable. If you listen to it for just a beat, the stuff is just fine, but there is even a Kanye West song that, I mean, the beat is unbelievable and would be great to use, but the name of the song is “Black Skinhead,” and even though we could get an instrumental version to use, what I don’t want is someone doing the “Shazam” and then going “Oh, look at this song,” and then that makes its way onto the message boards or into the media. We try to be as aware as possible of context and lyrical content. Not to say that we’re perfect, but some of the popular songs that students or other people may want to hear, we just may feel that, you know, it may be a popular song but we don’t think it’s the right context for our games. So a lot of the stuff that we play is a little more tried and true. Fallout Boy is a new one, and I mean we through those types of things in there. We did a video parody of “What Does the Fox Say” and that kind of deal. Some of the stuff we try to be more careful and consider the song itself.

JM: I was going to ask if there is any tension between the players’, the football players’, playlist and the audience playlist, because you kind of alluded to that a couple of times. Is there anything you can add along those lines?

CP: Not really. It’s always a balance with any of the teams. I mean, they’re eighteen, nineteen, twenty year old kids, and they want to hear what they listen to on their iPods and we try to get as much of that in, and we tell them up front that we’ll get what we can in; there’s no guarantee that we’ll get all of this in or even any of it in. They’ll say, “Well there’s a clean version.” Well, a clean version where they edit it because they’re dropping f-bombs or whatever, that does not necessarily mean that we’re playing it. I mean, so that the thing. We try to be as up front as possible with them. We know you want to hear this, but we do have kids coming to the games and we take that very seriously and so you may not get to hear everything you want to hear.

JM: And let me ask you one last question about your job philosophy. Do you think that the work that you do—working the PA booth—and what the band does actually has a direct effect on what is unfolding on the field itself?

CP: You know, it’s hard to say that it influences anything on the field. I do think either, because I think our band does a tremendous job and, like I said, we’re not trying to write them out of scripts or anything, but I think the band or what we do can have an impact on the energy level in the stadium, which we hope translates to the energy level on the field. Does it, at the end of the day, does it change the outcome of a game? I don’t think so. It probably doesn’t even impact plays. Trying to get—if we can improve the energy in the building that maybe makes it louder or harder to hear or maybe gets our guys a little more jacked up, maybe they have to take a timeout or maybe there’s a false start penalty. Could it have, what I consider, a minor effect on the actual game? Probably. We had a situation last game where we were pretty proud of ourselves—and whether it’s related or not is another deal—but, I mean, there was a big third down on our end of the field with the speaker clusters down there, and so we blasted a song pretty good, up until the point where, obviously, we can’t, and they called a timeout, and we like to think that it was hard to hear. You like to think. Whether that’s the case or not, or whether they just didn’t

get the play clear, who knows? I'm not cocky enough to say that, "Oh yeah, we can impact how plays play out." All I hope is that we, between us and the band, we can impact our fans and get them excited and into the game, and maybe that translates on some level on the field, but what that is, or to say that it definitely does or doesn't, I don't think that I'm the one to make that call.

JM: Okay, that's well said, I think.

**Scott-Lee Atchison, Assistant Professor, Director of the Wildcat Marching Bands,
University of Kentucky
November 25, 2013**

Scott-Lee Atchison: Anything where there's a band at it, that's my job.

John McCluskey: Okay, and that includes what sports?

SA: Men's and Women's Basketball, Women's Volleyball, and if for some reason there's some kind of special event that they want a band at, Athletics will let me know, which, at that point, I'll decide whether we're going to have a band there or not, and what the value is and impact is on our program.

JM: And you've been at UK since 2011? 12?

SA: '12. Yeah, so this is my second year. I was hired in, I don't know, I think my contract start date was July 1, 2012, and we're in '13 now, so I've been here a year-and-a-half.

JM: Okay, I always like to start just asking about what—and I know there's a lot of people I've talked with who are relatively new in their positions, particularly in the marketing departments because they leave by their fifth year or something—I always like to talk about the way that you perceive the demographics of the audience in the stadium, in the football stadium. A lot of people say there's a strong alumni base where it's almost exclusively alumni; at other places it's more of a regional representation with blue collar, white collar and those kinds of things. What are your impressions of who actually comes to UK games?

SA: Well I think it's mostly regional representation; as far as alumni, there's obviously a decent amount of alumni in the stands, but Kentucky sports is, I mean this is the flagship school of the state, so a lot of it is going to be regional. My guess is that if they are not from right around this region then they are most certainly alumni. I haven't really done enough to figure out who the audience is, except sometimes when we play certain things, they respond to certain things better than others. I've noticed that, for better or for worse.

JM: Do you have any examples of that?

SA: They don't really care for classical music. They want things to be certainly more modern. I think that there's a very big difference between SEC-types of bands and shows and Big 10 types of bands and shows. They seem to identify, from what I'm able to tell, more with the Big 10.

JM: Our audience does?

SA: Our audience, it seems like, which puts me in a quandary because we're definitely in the SEC.

JM: Always have been.

SA: Yeah, I don't know the Big 10 is ever going to really fit entirely if we go that way, which is what my predecessor tried to do in a lot of ways. But I guess I never really looked at a map until I got here, and realized how close we are to Columbus. You know, the University of Ohio, I guess it's actually Ohio University—it doesn't matter—and Ohio State are not that far away, and those are bands that have very different brands. You know, the university of Ohio is a band that likes to break down and dance every show and they get YouTube videos that go viral, and Ohio State puts pictures on the field that are very very easy to understand to the point where I think that it's a little transparent. Not a little transparent—it's very transparent, and I have some issues with that, and the audiences look at that and obviously knows, "Hey, look at that, there's a Superman cape on the field." "They're flying Superman around." It's hard not to get it, you know? But subtle, not a part of their vocabulary. So that's not very far away from us and, you know, for me personally I want us to put our value more on playing our instruments and executing at a high level, because we have Music Ed majors in the band, which is a different tangent there.

JM: Yeah, we can work towards that at a different point if you'd like.

SA: Sure.

JM: You were saying that they don't like classical music, or their classical music hasn't been as well received here.

SA: It hasn't been as well received. It's just not. I've gotten some really nice notes, like I got a note from a guy who used to be in the Marine Band and The President's Own about how well we played classical music on the field, but you also get people who are like, "That's boring. We want you guys to play something more modern."

JM: Are you really referring more to halftime right now, or are you referring to stands and halftime?

SA: Both. Mainly halftime, but in the stands too. Like, people want to hear stuff that they know, and it's not my job to do that necessarily. I want things to be able to get the crowd pumped up, and you can do that a lot of different ways, even classical music in the

stands. For short tunes, I do like to use classical things, whether it's from a musical, like we do a little bit of *Les Mis* when we come out on defense. When they go on offense we play something that's basically "Mars," but it's in four instead of five, so it's a little bit easier for the crowd to pump their fists to because it's in four instead of five. Some people, when it comes time to like, playing longer tunes, I think one of the complaints has been about the band, that they need to play things that are more modern, and so I do try to do that. I do try to play things that are, in general, more modern if we're playing a long tune.

JM: Do you think that—how does the idea that people want the band to play more modern stuff, more contemporary stuff, more pop music arrangements, how does that relate to the social standing of what you think the majority of the audience is. Do you think that you have a mostly blue collar audience?

SA: Yeah. I think it's mostly blue collar. You know, I think people are just more wanting to hear what's on the radio, and since they're always playing a lot of canned music, which—I have issues with that, but not at our stadium because the way they use it is not taking away from what we do; I feel that in a lot of ways it enhances what we do, or at least make some downs easier in certain regards, and I can talk to you about how that works if you want?

JM: We'll get there.

SA: And Nathan will certainly be able to tell you more, and I think our answers won't vary music, to be honest with you, but I have issues with people playing canned music over the loudspeakers if it's replacing the band; if it's minimizing the band, but our folks understand, to me it seems that they understand that what we do is important, and it enhances the gameday atmosphere, and they're not myopic to think, "You know, the audience likes to hear this dance music or this modern, these modern tunes that are on the radio right now, so let's play that all the time." It's a very different kind of feeling of being in a stadium in a pro sports arena versus a college sports arena, and a lot of college people that are running the stadium stuff, they are looking at pros being the model, and if you go to a pro game, a lot of pro games are not that exciting. They're just not.

JM: Environment wise?

SA: It's the same environment, it's just not really that exciting. Unless your team is really good, you know, most of the times the pro games, they're boring to watch, and I love sports so I've gone to like pro basketball games and pro football games and thought to myself, "I've been to plenty of high school games that are more exciting than this," you know. And then that's the way that a lot of people are going in the marketing route when it comes to college, they trying to follow that pro model more and more, but it's not working, and they're not able to keep the crowd engaged. Because what separates pro sports from college sports is that the players come and go in both, but the brand of the university is, you know, almost always the same and that the pride of what it brings to the region and to its alumni, it only builds, I think, in time. If you just make it like every

thing else, with canned music over top, it just diminishes the role of not just the band but everything. It just kind of really cheapens the academic institution itself. So, our folks are really cool and they understand that big picture and how it can really add to it. Does that really answer your question?

JM: It kind of leads into it. Logistically, I know that you've probably used the same system that a lot of other schools do, and that's that somebody acts as a producer/director in the media room and they're on headset with you.

SA: That's right.

JM: That's the AD of Marketing, right?

SA: Well, it's the Assistant AD of Marketing.

JM: Right, sorry.

SA: Because that person's job, at least at this university, which is Jason Schwifer, his job as the AD of Marketing is to develop the relationships with the different, whether it's Paul Miller Ford or whoever, their job is to develop those relationships, sell the ad space and kind of oversee the whole thing. The Assistant AD does much more of the operations stuff, and that case it's Nathan, and Nathan is one of the hardest working people on campus. I don't know if there are as many people who work more hours than I do; I think Nathan does.

JM: As far as that goes, I know that you get scripts because I already have some of them. Usually those are done pretty consistently, where they break down the timeouts into like sponsorship announcements and then like alumni acknowledgement or something like that and then a band performance slot.

SA: Yeah, one thing I've noticed that is pretty different for us from a lot of places is that sometimes we play going into PA, you know. A lot of places, play just stops [claps], PA, and then if there is time left the band will play on the back end. Sometimes we play before and after. Usually we're going to be involved in the timeouts in some capacity. Once in a while they'll let us know in advance, "We're going to take the whole thing," and that's usually just more from a logistical standpoint: "This is going to be a long presentation and there might be fifteen to thirty seconds on the backend, we're not sure, so we're going to just take the whole thing." Sometimes, and this is probably going to answer the question before you... And this is really Schwake's call, sometimes he'll ask to take the end of it. Usually it's us, but sometimes he wants to take the end because maybe he knows that he's got a good few things on his set list he knows will get the crowd kind of pumped up in a specific situation, like we need a defensive stop and we call a timeout. It's third and eight, third and goal from the eight, and maybe we're playing something and he says, "The end of this tune, we're going to take the rest," and then he plays a Zombie Nation or something that gets the whole crowd going, and it's not, I don't take it really as a knock against us. I do take it as maybe we do need to find something

that's going to get the crowd the same kind of reactions. Always, in my head, "What can we do to get the crowd the same kind of reaction?" But he's thinking, "Okay, what's going to be able to get the whole stadium kind of going, and in this case I don't think the band is going to be able to do this as easily as this." And I don't take offense to it, but I do take note. What can we be doing to get the whole stadium rocking? I think that part of it is that the way that we do things, things that we can do better, and then just in general the way that we kind of involve or don't involve the student section as maybe best we could. We're missing some opportunities to have an interaction like what LSU does or I just got back from Georgia this past weekend: how they're able to get the whole stadium really really rocking in some cases. Those schools, Texas A&M is an example, they have "Yell Practice," like they practice how they are going to make the stadium really crappy for other people. Great for them and bad for visiting teams.

JM: Yeah I was just there. That was a cool one.

SA: Yeah, that's pretty cool. Did you just get back?

JM: No, I was at Purdue last weekend, and I was at UT-Austin the week before that, but the week before that I did Baylor and A&M in the same weekend.

SA: Geeze, when was the Baylor game?

JM: Thursday night.

SA: Thursday. Who did they play?

JM: Oklahoma.

SA: I saw that game. I watched that game.

JM: It was a good game.

SA: Yeah.

JM: Pull for Baylor.

SA: Speaking of Oklahoma, one of my friends is texting me.

JM: Do you actually sit—in those timeout that are scripted out or semi-scripted out with room for adjustment, do you plan out what you are going to play in advance or do you just kind of do it in that moment?

SA: We kind of do it in the moment. Some people do plan it in advance.

JM: Yeah, Michigan plans it in advance.

SA: Yeah, and there's value to that, but Michigan's script is pretty is, in general, a little more concrete, and, from what I've been able to gather—and you may be able to correct me—is like they have their marketing script of when they're going to do things, and it's almost like it doesn't matter how the game goes. You know, it's like, "This is how our stuff is going to go, and there happens to be a football game going on," and there is some value to that. In basketball, that's how it is to a certain extent. We look at all the timeouts and there are certain things that we have planned out, but I try to look at, okay, I may have some ideas what we're going to play and when, but it's all written in pencil because we're going to be able to change it if all of a sudden we're getting, like the other team is on a run, a 12-0 run against us in basketball, I may not want to play the tune that I was going to play. But if we're on an 18-2 run, the visiting team calls a timeout, and we haven't played Zombie Nation, we're probably going to play it. We're going to play something that's going to be a little more dark, a little more driving, a little more sinister. The good thing about us, as I've had the chance to go around to other schools, our fight song does not suck. It's not the best fight song, I don't think, but it's pretty good. I think Notre Dame's got a great fight song, Michigan's got a great fight song, Tennessee's got a great fight song, LSU's got a great fight song, 'Bama's got a great fight song, UCLA, USC.

JM: All the California, UCLA and Berkeley have the same one.

SA: The same one. You know the story about that, right? The director switched schools and took the fight song with him.

JM: Is that right? I was just told it was because they were in the same system.

SA: No, the director wrote a fight song for one school, and like the next year went to a different school and used the same fight song. You can research all that and it's pretty funny actually, and you'll know all about it. But anyway, there's a lot of schools that don't have great fight songs. You hear it and you're like, "Oh, crap. That's terrible." Like, Georgia has, what I thought was their fight song was pretty good, but what is actually their fight song is not very good.

JM: Yeah, "Glory, Glory to Old Georgia" is what you thought was their fight song?

SA: Yeah. It's not. I didn't know that.

JM: That's why they don't play it.

SA: Because the actual fight song is terrible, but the "Glory" is great. It works. Of course it's very singable. It's "Battle Hymn of the Republic" right?

JM: Yeah.

SA: Yeah, so it works, right, because everybody knows the tune. Tennessee actually has three fight songs. They have the official fight song

JM: "Down the Field."

SA: Then they have the old fight song.

JM: Yeah.

SA: "Fight, Vols Fight" is the old fight song, "Down the Field" is the official fight song, then "Rocky Top" is the unofficial fight song. All three of them are pretty good. Everybody thinks that "Rocky Top" is their fight song because they play it so much, but that was great being there when you're like, "Oh my God, we've got three fight songs, all of which are going to be able to get the crowd going." Fortunately here our fight song is actually pretty decent. We have two. One of them is only okay, the other one is pretty good. And so I'm never afraid to play the fight song at the end.

JM: While we're on this, besides the fight song and "My Old Kentucky Home," are there any other tunes that you think people kind of expect to hear inside Commonwealth stadium?

SA: We have to play "Kentucky Fight" in pregame, and after that we don't really play it after that. It's a tune that we play in specific situations, and then after that we don't really play it. I mean a part of our first down cheer is part of "Kentucky Fight," so we call it "Four Plus" [sings melody], and it's funny about "Kentucky Fight" and "On, On, U of K," combining multiple fight songs, you can hear the homages to "My Old Kentucky Home" in them. But yeah, for us what's expected is obviously "On, On," and "My Old Kentucky Home," and then "Kentucky Fight," yeah we've got to play it during pregame. If I could just not play it anymore and get away with it and nobody cared, I probably would, and I think I probably could, so maybe in a few years we might do that. Nobody seems to really identify with it as much as you would think.

JM: Is there anything PA-wise that you think people expect?

SA: Well, we do "Cats Spellout" in the pregame, mainly because the cheerleaders really want us to do it. I'm not a huge fan of "Cats Spellout" or "The Hey Song," which is a different kind of "Cats Spellout" that we do for basketball. So, those are things we're kind of stuck with. When we get a first down we play "Cat Tails," which is the end of "My Old Kentucky Home" march, which is basically the end of "My Old Kentucky Home" just sped up really quickly, and we do "Four Plus," which is the coda for "Kentucky Fight." We're supposed to play "Mountain," which is "Night on Bald Mountain," and I just don't like it very much. It was incredibly poorly arranged.

JM: You play it after third down?

SA: If we stop them on third down, we play it. Before that we play "O Fortuna," which is going to go away.

JM: When is it that you play, I didn't mean to interrupt, but when is it that you played "Look Down" from *Les Mis*?

SA: When the defense comes on the field.

JM: From the one broadcast I've caught this year, I thought, "That's a change. That's new."

SA: That's new this year, and I tried to get—I wanted to get rid of mountain—but people didn't want that.

JM: You've got the claw, man.

SA: Yeah, but it looks terrible. It looks stupid. When he gave everybody in the crowd, like student section and people who are going to be there, you need to give them shakers, and you need to put them on their seats instead of putting them where they walk in—put them on the seats—and we need to practice them doing those kinds of things. Just at Georgia or when I was a Tennessee, that we played and the crowd just, like, it just looks very intimidating if you're a visiting team or fan. When I was sitting at Georgia this last week, their student section was really on it, and this is a team that's got four losses, and you would think that they would be, not want to come to this game. It was cold. They were playing Kentucky. They've got four losses. There's enough there to think that it's going to affect the turnout. The turnout was great. The student section was on it the whole time, and as person wearing blue in that stadium, I was like, "Geeze, I don't want to be here right now. This is dangerous."

JM: What are you doing with "O Fortuna?"

SA: We're going to replace it with something else. No one is going to notice.

JM: Do you know what it's going to be, yet?

SA: Yeah, we're going to replace it with, actually I do have a pretty good idea of what it's going to be. If I could replace "Mountain" I really would. We're going to rearrange it. I've already made some changes to it last year on the fly, but we're going to mess with it. But we're either going to replace "O Fortuna" with "Dies Irae" that's going to have some extra stuff added to it. Probably, just thinking off the top of my head, alto voice/woodwind trills, minor seconds just grinding, and then have the rest of the brass playing the actual "Dies Irae" underneath it, and then simplified drum parts. Simple drum parts they can play clean whether it's warm or cold. That's one thing I'm realizing is that our drum parts in the stands are a little bit too hard, and when it gets cold, their hands freeze up and they can't play them and we sound bad. Like, this week, this Saturday, the drumline is not going to sound very good in the stands because the drum parts are a little bit too hard, a little bit too hard to memorize, and their hands are frozen so they can't play. The other thing I was thinking about was some—what is that, I'm totally forgetting.

I have notes here; I take notes on everything. “Paint it Black,” we’re going to play “Paint it Black.”

JM: I don’t know that one.

SA: [Sings melody], “Rolling Stones.”

JM: Oh yeah. Of course I know that one.

SA: We’re going to play that. I don’t quite know what we’re going, like, how we’re going to clip it and arrange it, but we’re going to play that probably on third down. So we’ll play that and then if we get a third down stop, we’ll play “Mountain,” but I’ll cut the woodwinds out at the beginning and we’ll start with the simplified drum parts.

JM: I know that you have the tune that you play on offense from “Kentucky Fight” for first downs, but is there anything else you do offensively?

SA: When they come on the field, we play what’s called “Power Drive,” which is, honestly, something I stole from somebody else and just rearranged parts of it to make it fit better for our band, but it’s basically “Mars” in 4/4 time. So we play that one when they come on the field, then we play that part of “Kentucky Fight” or the end, the coda, of “Kentucky Fight,” or we play “My Old Kentucky Home” march, the end of it for first down. So that’s “Cat Tails” or “Four Plus” is what we call them. And I really, just honestly, would prefer to play just one of them, just to make it consistent every time, or I would like to play something completely different, maybe just the beginning of “Kentucky Fight,” like other schools do. We have too much variety, and I think that’s one of the reasons that our student sections don’t get into it as much as they could, is because we have too much variety. We need to do less and do it better and get them more involved, which is something that I’m going to have to—I’ve been taking some time to try to fix, but I just need to put my foot down and do it and tell the band, “Listen, we need to do less, but do it better. Do more horn moves and get the crowd involved and just...” We don’t rehearse as much as some of those other schools do. And even some of the schools, like Georgia, who have four hundred and fifty in the band, Tom Wallace is their arranger—he lives in Athens, well outside Athens technically—he’s an alumnus of the school, maybe the best marching band arranger in the business; they’ve got four hundred and fifty in the band and a huge student section and they don’t do that much. The student section knows what they’re doing and they react to all of it. LSU, did you ever seen them in the stands?

JM: Yeah.

SA: They’re fantastic. They have three tunes they play on offense, or four tunes they play on offense and four tunes they play on defense. I’m sorry, three on offense, three on defense. That’s it. Really, I guess it’s three on both, and they play the same ones every time. It’s like Michigan: first down’s over, they play this. They don’t even call it whatever they call... “First Down Cheer,” “Second Down Cheer,” “Third Down Cheer,”

and then if they stop them on third down on defense, they play “Chinese Bandits,” so the students know. They don’t have to, like, call out something special. That’s just what it is.

JM: Do you have anything for special teams or kickoffs? Is that a PA thing?

SA: We play... Usually if we kickoff the “Red Hat” is going to come out because there has been a score, so we play a “long,” so nothing specific. But, after they kick, we’ll play either “Look Down,” or “Power Drive.”

JM: Oh yeah, depending on who is coming on the field.

SA: Yeah. Sorry, I’ve been going off on tangents to your questions.

JM: That’s all good. They’re all relevant tangents. You’re talking about going on an 18-2 run in basketball, and as you were talking about the defensive tunes you kind of used, what you said, something sinister, something dark and driving, and then you kind of used other tunes that kind of represent that when you’re talking about defense. In football, exactly what kind of environment do you guys—being the band and the entire production crew—is going for in football?

SA: Well, there’s basically two different ones. You want to have some kind of driving or something that’s uplifting or driving for offense, you know? I could be like the “Go Cats” [sings melody]. I mean, that’s going to be a decent one. I wish the words were better, but I don’t necessarily always choose those. Those are the cheerleaders and then it either spreads or it doesn’t. If the words are good, they spread, if they aren’t, they don’t. For defense, I’m really thinking more dark and sinister, and that’s why I’ve chosen more of the classical stuff and just find something from an opera or...

JM: A musical.

SA: Yeah a musical or a tone poem. Those things always seem... Programmatic music always seems to work really well.

JM: How do you think that you want the stadium to feel? Are you trying to create an intimidating environment for the other team, or more of something that’s fun for people who are coming there? What’s the focus?

SA: I think; I judge... When we’re on defense I want it to be more intimidating. On offense, I guess it kind of depends. In general, I think it should be more fun than anything else, but once in a while, we may switch gears a little bit and play something that’s more dark and sinister while we’re on offense. Like, if we’re in the red zone and we’ve just been kind of trucking down the field, you know, walking the ball down the field, and we want to beat the defense down, we may kind of change things up. It also depends on what end zone they’re at. If they’re right in front of us and our team is just driving to the end zone, we may... First off, we’re probably going to play every down. We’re not going to use drum cadences; we’re going to play every day, and we’re going to play whatever I

feel like is going to get the people around us going. We may put the fight song in-between downs, like a shortened version of it. Or, just whatever we think is going to get the audience in it. So what I may do is I may actually, I have pulled the drum majors off the ladder and I go up because, no offense to them, but they're not going to understand football as well as I will, and I'm looking at all the elements: I'm looking at, "Okay, what's the crowd doing? What's the team doing?" And then, of course, "What is our book?" So I'm thinking multiple plays ahead, and I'm thinking, "Okay, if A, B, and C happens on this next play, I'm going to play this. But if X, Y, and Z happens I'm going to play this." And as soon as the play is over with, we'll call whatever the tunes are depending on those things.

JM: Yeah, I almost mean more of a, like, overall experience instead of... Like, when you come into the stadium...

SA: Typically I want it to be offense: uplifting. Defense: not.

JM: My favorite example is my two games in Los Angeles, because at USC everyone was wearing blood red, they have like a video of, in this case, Ed Orgeron.

SA: For them it's all "dominate." It's all "conquest."

JM: Yeah, "We're here to... You will be bloodied when you leave here."

SA: They have two fight songs.

JM: And that's all they play.

SA: And that's all they play.

JM: I mean, I know that's not all they play.

SA: They have two fight songs and they play them over and over again and nobody cares. Maybe visiting people care, but their fans love it.

JM: But the difference was, like, when I went to UCLA at the Rose Bowl, they had a video when you come in that they play over the Jumbotron of some of the players who are like, "Welcome to the Rose Bowl. We hope that you have a pleasant evening, tonight. Enjoy the game!" Which is very different, right? It's a very different thing, where this is just for fun. We're just here to have a good time.

SA: Yeah, that's not the atmosphere we're going for here.

JM: Yeah, so I was wondering, because it seems that the way you're programming that you're trying to create the—well I don't want to say the USC environment—but something like that: kind of intimidating, hostile, home environment.

SA: Well, yeah, I want it to be our environment. You're coming into our stadium and it's about getting our people going. Whatever is going to get our crowd going, because I don't think any of us want our place to be hostile in the fact that they're scared for their safety. Like a Georgia or an LSU is a place that you go—Florida used to be this way, I still think it is, but they've done a really good job with changing some security things; Tennessee I think was the same way; they've done a good job at changing some security things—but those are some schools that, you go there, it's hostile, you should be careful. Alabama, Auburn, you've got to be careful. But here, I want it to be intimidating in the fact that we make a lot of noise and that our fans are supportive, but I don't necessarily want it to be a place where people are scared to wear the wrong color. Maybe just a little bit scared.

JM: Just a hint of fear.

SA: Yeah, like in the last game—home game—gosh, who did we play? Missouri. There were people wearing Louisville, like a red Louisville sweater at the game, and I'm like, "What the hell are you doing? You should get your ass kicked for that."

JM: Do you feel like there is any tension for you between popular music and traditional, UK music in terms of what you are supposed to play? Do you get any pushback from playing too much popular music or too little popular music?

SA: In general I think that people want more popular music, and that doesn't bother me too much. Once in a while, you can't make everybody happy. Like, a basketball game, I guess the last one, someone came up to me and, "Thank you so much. you guys do a great job. Why don't you play this anymore?" "Well, we just rotate tunes." "Well you should play that one." Again, I was like, "Here's the thing," I usually don't engage. I'm usually like, "Okay, nice talking to you." But the guy has actually gone out of his way to tell me what to play more than once, you know, and that just gets on my nerves. I can't take requests for everybody, and I did end up telling him that: "We can't take requests from everybody because," you know what? He wanted to hear "Johnny B. Goode." He's like, "You guys need to play 'Johnny B. Goode,'" and I was like, "Yeah, we just don't have it in the folder." And he said, "Well you guys have played it before." "Oh yeah, I know, we've got it somewhere in the book. We can get it out." And I was like, "Yeah, but I'm not going to." He was like, "Oh?" I said, "Yeah, we've got our book and we try to rotate things, and when it comes to older tunes, and 'Johnny B. Goode's' and old tune, we're not going to play a lot of those. Because, you know what, if I played a lot of oldies, old tunes, someone's going to complain, 'Why are you playing that old tune? That's old. It's not on the radio anymore.'"

JM: Yeah.

SA: I said, "For every one of you that's telling me, 'You guys should play 'Johnny B. Goode,' I've got ten people telling me, 'Don't play that.'" I said, "Listen, I don't really take requests because that's going to open things up for a lot of other things." I was like, "That's a great chart. I like it, but that doesn't mean we're going to play it." You know?

“Sorry,” and I walked away. So you’ve got people that want to tell you what you should and should not play. We’ve got a guy that sits right next to the band at football games and says, “Play *Star Wars*,” and he says it non-stop. I’m like...

JM: Is he a student?

SA: No, he’s an old guy. Some old guy who’s drunk. And he says it non-stop. At some point I’m going to walk over to him and be like, “Listen, we’re not playing *Star Wars*. We don’t have it. If we did have it, it would be illegal: it’s copyrighted. If we play it, we’ll get sued. Thank you.” Alright, but he also tells us how much “Hey Baby” sucks, and we don’t play “Hey Baby” except maybe between third and fourth quarter. I’m like, “Hey, I hate ‘Hey Baby’ too, but, you know what, when the people on the headset up top tell us, ‘Play ‘Hey Baby,’” guess what I do? I play “Hey Baby.”

JM: What are the other things you do in third quarter besides just “Hey Baby?”

SA: Between third and fourth?

JM: Yeah.

SA: Honestly, I tell them... That’s pretty much it. We don’t really have anything special. “Hey Baby’s” not necessarily what we play, but if there’s something they ask us to play between third and fourth, it will be that. It’s usually a request from the cheerleaders, and I hate “Hey Baby,” but it’s the way it goes.

JM: What are you going to do?

SA: Yeah. It’s kind of become our thing, so, anyway... So I try not to respond to people too much if they tell you what they want, because then it opens things up for more, but there’s one guy that’s really gotten on my nerves at football, and next time he’s being an ass I’m going to go into the section and put him together in front of people. I’m like, “Hey, copyright, shut-up. We don’t play ‘Hey Baby,’ so stop saying it. If you have a problem with us playing it, it’s because someone else told us to, so go talk to them.”

JM: “It’s our thing now. You’re stuck with it.”

SA: Yeah, “Go talk to somebody else. Nobody hates it more than me. Move along. Have another bourbon.”

JM: Anyway, let me ask you one more. And this is just your philosophy behind your job here, but do you think that what you do in the stands—and not even just what you do, but everything that goes into producing the football environment—do you think that actually has an effect on what’s actually happening on the field.

SA: I think it does. I think it can. I think we do, not to the extent that I would like. And, the reason you saw me get excited about that email is that that’s what I’ve been asking

for: can we talk about what working, what's not working, and how we can all work together and make it all one big cohesive thing. So like, there are schools that are really good at that. I mentioned LSU, you mentioned USC. I've seen games at both those places, where they've got things that they do that get the whole stadium going, you know. Georgia had some stuff that they did that got the whole stadium going, and that's hard to be a part of on the field. I mean, if you're on the field and the whole stadium is rocking, it's hard to do your job playing football, I've got to imagine, I mean, it has to be. First off, you can't communicate with each other. And that many people screaming when you're on offense and you're trying to move the ball, especially if they just got a sack and the whole stadium is throbbing, it's hard to focus. And you can see it. Sometimes when they show those player's faces or when you look at their body language: they're freaked out. It does make a difference. When Rupp Arena gets going, it's a pretty scary place to be. So I think we do have an impact on what happens on the field. I know when I was at Tennessee, my first year there, I thought to myself, we went to Georgia and played them and if the coach was paying attention he should have given the game ball to the drum major, because the drum major basically ran the band in the stands, and the directors hardly told him anything. And he, on a regular occasion, got everybody in Sanford stadium to sit down and be quiet. He just knew what to play.

JM: The Tennessee drum major?

SA: The Tennessee drum major. Because of the choice—the selection of tunes that he was playing, he got the Tennessee student section up and he knew that Georgia hates “Rocky Top” and he shoved it up their ass the whole game. Their stadium would spend more time between giving us the finger and telling us “Rocky Top sucks” or whatever than they were paying attention to the game on the field. It made a pretty big impact. I mean, both in our team and the play on the field, but in a big way the band helped to take the crowd out of the game, and that's a stadium that holds 100,000 people. It was at capacity, and I think the whole crowd was hammered. It was a very hostile place to be, and we actually had fans attacking the band. You know, like going up to our students in the stands and throwing punches for no reason except that we were wearing orange and playing songs they hated. And that's not good, and that's obviously a major problem, but they were pointing their aggression at the band and not at the team. You know, I've seen multiple scenarios in which the band, and to a certain extent the cheer team, can make a pretty big impact on the game itself. The Michigan State game this last, a couple weeks ago...

JM: The basketball game?

SA: Yeah. We were playing, towards the end of the game the way that timeouts work with the NCAA stuff we don't have as much freedom to do what we want there, which sucks and the people that are running those events a lot of times it's at a pro stadium, so this was where the Chicago Bulls play. They have their people running the marketing, and they get sort of used to doing things differently, and their just a little, surprisingly, kind of clueless. We just didn't get a chance to play much towards the end, but our cheerleaders were up and they got the place going, and so I looked at the band and I said,

“Any time the cheerleaders are up and they start doing cheers, you’re doing the cheers with them. You’re going to do it loudly and we’re going to face different directions and we’re going to get the rest of the stadium up. So, the cheerleader stands up, you stand up,” and we were able to kind of like—their right in front of us, and they got up, we would stand up, and we would start cheering with them, and you could see it spread around the whole arena and the whole place was yelling, “Go Big Blue.” The simplest cheer: “Go Big Blue,” and that place was just like hammering and we’re going on a big run, and I know it freaked the Michigan State people out, because we’re a couple hours from where they’re located and there was a lot of blue in the stands. When Kentucky, when Big Blue travels, we travel pretty well, it can really, really take over an environment. It’s got to be pretty scary for visiting teams or for teams or fans on neutral sites when they’re playing us because it won’t feel like it’s neutral. When we played Duke last year, yeah, we played Duke last year; it was like a home game for us. You would think that—they were closer to Atlanta than we were, and it was like a home game.

JM: And like all the SEC Tournaments, right? Famously?

SA: It’s like a home game. Famously, it’s like a home game. Atlanta is “Cat-Lanta,” you know? Possibly, so we can have a pretty big impact on it. Or not. Right now I think that we have some impact and there’s not enough, and there’s some things that we can do better, but there’s also some things that I think from a marketing standpoint that can be done better to involve us more, and some of those things, in my opinion, has to do a little bit with where we’re seated. You know, we need to get the students in there. We need to get them in the games. Our student section is not as active as I would like. I don’t necessarily know the answers to that, and if I had any ideas I would definitely pass them on, but we’ve got to get some answers. I think the student—we take the band, we move them over, we put them right in the middle of the student section, right behind the visiting team’s bench and we make a lot of noise. And we have some cheers that are simpler and we practice the cheers at Big—not Big Blue Madness—but Big Blue U. You know what that is for us?

JM: No.

SA: Big Blue U is a pep rally that we have for all the freshmen.

JM: Is it where they, like, teach you how to be a Wildcat?

SA: Right. It’s part of the whole K-Week. We bring all these people in the stadium, and we just teach them some basic things, but we don’t do enough of it. We don’t practice it; we don’t hold them accountable. We need to get the band in the center of that so there are students all around it, and we need to teach them what these cheers are and get them to do them, and then it will spread. Tennessee has the “Vol Spellout” that they do. It took them years before they got the students to do it, and now when they do it the whole stadium chants “V-O-L-S” and it works. You know, it’s really, really simple.

JM: Is that the [sings melody].

SA: Yeah, it's the [sings melody], something like that, and it's just a chromatic scale upwards; it's like the simplest thing ever. And we have to get some more spellout things like that to get them more involved. And if you do, I think it helps the all-around environment, and I believe that if you get the students involved in it they're going to stay in the stands longer. I think they'll stay there longer, as evidenced by this Georgia game. The student section next to the band was huge; it probably had five thousand seats in it. It was huge, and it went all the way up and it was wide, everybody was wearing black, everybody had red shakers, and they were there from an hour before the game to the very, very end. And it was a blowout. That game was over and done with from halftime, easily.

JM: That's generous.

SA: It was a blowout. From the first quarter, I was like, "Oh my God." I thought the place was going to clear out by halftime, and it did not, and it was cold and very miserable. There were a number of things that sucked about that game. Even as a Georgia fan, you would think, they're up by forty points, you would think, "Okay, let's go hit the bars." They stayed. And their quarterback was injured. You could think there were some reasons that they would be like, "Okay, let's get the hell out of here. I mean, Kentucky ain't coming back, they ain't going to do anything." As soon we scored, Georgia would score. We'd score a touchdown, Georgia would score two, you know? It was...

JM: Three.

SA: Yeah. It was brutal, as you saw. And we played Alabama State a month ago, whatever it was, and those stands cleared out. As soon as halftime was over with, they were gone. They cleared out. It was cold, and it was a blowout for us, but that's the difference between us and Georgia. Part of that, I think, is because of the football culture there, and part of that too, I think, is how we can involve the students more. Anyway, that's a very long-winded answer to your question, but it's something I feel very passionate about.

JM: I like it. Now I want to ask you about what it's like trying to create that kind of an environment when the team's having a bad year.

SA: That's hard. But you don't create the environment at the end of the year; you create it at the beginning. I think there's some things that we can, that's going to take years to do, but unless we change some things that we're doing currently, it's not going to happen. But one of the reasons that I like this job is because I really love sports. Obviously I love music and I love teaching, and I love sports. Sports is below those other two, of course, but I've seen what kind of an impact that we can have, or that bands—I shouldn't say we—that bands can have on a gameday for the better, and I know that if we do that at a high level, and we're getting everybody in the stadium excited, whether we're playing the stupidest, simplest thing ever—you know, the Gators have the chomp; Tennessee has their thing with "Rocky Top," and they have the "Vol Spellout," which is very simple. A lot of these schools have some really simple stuff that they do, and they get the crowd

into it, and that creates a pride of ownership from the fans and the alumni of the stadium experience and the band, and that leads to better things for the school of music. Or leads to great things for the school of music. People think that Ohio State and Alabama have great music departments because of their bands. They don't have great music departments. Alabama does not have a great music department at all, but they have a great band, and that's led to them being able to get more money for those things. Georgia, Michigan especially is a good example. Michigan had a great band and created a great music department because of it. Same thing for Georgia; they turned that into a great music department. LSU: great band; they made that filter out to the rest of the department. If they didn't have a great band, they wouldn't have a great school of music. The money follows the marching band. When it comes to donation, the money falls on the marching band. You don't think that the dean of the school of music is not opening up checks right now? They just beat Texas A&M. I know for a fact that if they have a big win, the dean of the school of music, or college of music I guess, is opening up letters with checks in it for weeks to come.

JM: Well good for him.

SA: Good for him. Anyway.

JM: Good times, Scott.

**Nathan Schwake, Assistant Athletics Director for Market and Licensing, University of Kentucky
December 4, 2013**

John McCluskey: First of all, at Commonwealth Stadium I usually like to start with what kind of an environment do you guys try to create in that arena of play?

Nathan Schwake: What kind of environment?

JM: Yeah. Is there a goal that you want? Do you want it to be intimidating? Do you want it to be fun for the fans? Do you want it to be, you know...?

NS: Number one is an environment that will help our team win. That's probably different things at different times, so when our team is warming up we want them to be able to prepare the best way possible. There are times when our team isn't out there at all, so it's more of a, something for the consumer at that point. Yeah, we want people to have a good time there as well. That's part of it, that's part of the experience. Sometimes that is for some folks strictly based on what happens on the field. I'm sure there hopefully are times where there are other things that they are also enjoying about the gameday experience.

JM: Yeah, so number one is like, "Helps the team," or "Helps the team's environment?" Would that be intimidating on defense and then maybe something different on offense?

NS: Yeah, but it's also a little bit subjective as to... It's an entire process as to getting people's mindsets right to get to a certain point on third down where they're yelling and screaming and making a lot of noise. These specific moments are a process.

JM: You said that your second obligation—well aside from filling empty space—is making sure everybody has a good time. So, number one is for the team, number two is for the audience, right?

NS: I would think so.

JM: Right. I've been to a lot of different schools this semester, some of which are like Baylor—I went to Baylor and I went to Stanford—which don't really have strong regional presences in their areas, but are really more.... Basically, the people who are in the stadium are usually like alumni or people connected to alumni. With a lot of schools, Southeastern Conference schools it's not quite that way; it's much more of a regional identity. I say all that to ask if you have a loose idea or just your own perception of what the demographics... Who are the people who come to UK football games?

NS: I think there's a mix. I think there are people who are alums who went to the university. I think there are people who grew up Kentuckians and are UK fans, and I think there are people who fit both of those categories as well. There are also students as well. Your season ticket holder base tends to skew older, just because those people have more disposable income, they've had their tickets. I think you see that younger folks are also season ticket holders, and they also get tickets from people who are the purchaser. So, John might have eight tickets and he's not obviously using eight for himself, so he brings his family. So, I think there are across the board a number of... I don't think there's an overwhelming majority.

JM: Do you think then with the season ticket holders that it skews more white collar than blue collar?

NS: Not necessarily, because people—there are some folks who are blue collar who care a lot about it and use a greater percentage of their disposable income to make that purchase, so it's kind of up to them.

JM: I always think it's particularly interesting about Kentucky that the most prominent fan, Matt Jones, did not attend the institution; he did not go here for school, but he's still very much, or at least he thinks he represents everything that goes on at the school. That's something that's particularly interesting about the audience for me. When you guys are selecting the music for the stadium, or in the arena for that matter, how much input do you get from players about what you're going to put into the game?

NS: We get input both directly and indirectly from players. Sometimes we'll ask them before the season, "Do you have any specific songs?" We also make an effort to be around, hear what they're listening to in the locker room; what they're singing or talking

about or we see them tweet a certain song. It's just kind of all of those things. So, yeah, absolutely we get player input.

JM: Does the football staff actually give you any playlists or anything to do in pregame or something like that?

NS: They have. We didn't do "Play this exactly" this year. We have asked for songs.

JM: That's been one of those things that I've seen more places than I thought I would, is the football staff actually handing over like, "We want you to play these tunes." With pregame in football, when the football team is out on the field warming up, do you play music more directly for them at that point in the game, and then how does that shift once the, I guess, pregame show starts?

NS: We do play music that we feel is geared toward the team, and we actually have a separate audio system that plays that that is surrounding the field that's not over the main PA. It's the same system that we use to amplify the band. We point them in during pregame and when the band starts the pregame we spin them around. So, yeah, we think that's a time when they're trying to do their best to prepare and get ready, so if music fires them up—nobody can be fired up for four hours, you get exhausted, but yeah.

JM: How long have you had that system on the field?

NS: This is the first year.

JM: I didn't remember it from last year.

NS: There were league rule changes that kind of shifted to allow those types of systems we played to amplify your band, and the way it worked best in our stadium is to do a system like that on the field.

JM: Why is that?

NS: If you were to pipe it over the main PA, there would be some pretty clear audio difficulties, so we talked to some experts and obviously the band and the relationship with other places who've done it. We got some feedback from all of them, but also [unintelligible] for the team.

JM: Yeah. With the band it especially makes a lot of sense, and I talked with Scott last week, because you don't want the band to be playing something and then have it come over the PA three seconds later, but why with the pregame selections? With the music you play for the football team itself, why doesn't that go over the PA system?

NS: The way that our system works, it's a dedicated system, if we were to make that loud enough on the field, it would be even that much louder in some areas of the stands.

JM: The speakers are in the East end zone?

NS: [shakes head]

JM: West.

NS: West end zone. So it allows us to make it a little bit louder on the field and not as loud in the stands.

JM: Sure. When you are thinking about programming, like the music that you actually play during the game, are there any situations that you prepare specific selections for? Where a lot of people do, “We’re going to play Zombie Nation on the first kickoff,” or anything like that?

NS: Yeah, I mean we have kind of a semi-pregame... We have a lot of content that goes right up to zero, and then during the game we do have situational stuff. Obviously it depends on what’s happening in the game. [unintelligible] We don’t, some leagues allow you to play in-between downs; ours doesn’t currently unless there’s a timeout that’s been taken and then we come back from the timeout and you can do some stuff on third down. So, yeah there’s situational stuff. It just really depends on how the game flows.

JM: No like “Hells Bells” on third down consistently? You don’t do that?

NS: No, we do, but we can only do it out of timeouts.

JM: Interesting. What is it that you play for kickoffs? Is it Zombie Nation?

NS: We play different music, depending on what kind of kickoff it is and what the score is.

JM: Do you have different columns and playlists, like, “These tunes are for kickoffs,” and then you can judge based on that?

NS: Yeah, I have a little cheat sheet that I use, and it changes from week-to-week as I add new stuff and take stuff out, try to keep it fresh. There are specific... There is an area of “This is what we’d use for kickoffs” if we have the opportunity.

JM: Yeah, and “Defense,” “Offense,” similar columns?

NS: I have a few for defense, but, yeah, there’s no, other than on a score, there’s nothing really for offense.

JM: Okay. You communicate with the band via a headset. Are you on the other end of that headset?

NS: I am.

JM: How do you decide how to divvy time up between the PA and the band and whoever else—the video board?

NS: Well, some of it is scripted, so we have to get it in. Some of the rest you just feel and sort of constant communication with Ken or whoever is on the other end. If there's a moment that I think we need to take advantage of that canned music is going to help the situation, we'll do it. If there's a moment where we think something from the band is going to help, we'll do that.

JM: Can you think of any examples from this past season where's it's been one or the other? Like, "I think the band would be better in this situation," or "I think PA music would be better in this situation?"

NS: Every situation is different, and we make the decision based on that. If you're behind by a lot, then there's not a lot of energetic music that's really going to matter, so maybe the band can play something and then finish with the fight song, and it gets people a little back into the, "Okay..." There's some spirit involved in that, it's not just music, it's a fight song. It's our school's. Yeah, all of that comes into play.

JM: So when would you play PA music? I would imagine it would be after like a big turnover that brings new life into the team. You can bolster that with a rousing rendition of "Jump Around" or something.

NS: Yeah. Typically I found it works best if we are going to try and use canned music to heighten the intensity of the crowd, it's coming back out of timeouts following scores, stuff like that. Stuff to try to keep that momentum going and building. I've got some traditions centered around how we score: it's "Fight Song," and then the Wildcat does push-ups, then "C-A-T-S," then we have to make a determination of is a timeout happening, and then we have to see what is scripted for that timeout, and do we do it, and how does that affect all of it.

JM: Yeah, there's a lot going on there.

NS: Yeah.

JM: Are there any selections, like any PA tunes, that people expect to hear when they come it? Because I know that a few years ago it was "All I Do is Win," that was a thing that we played a lot. I think it came out of basketball, if I'm not mistaken. Is there anything now that people kind of expect to hear in the stadium? Kentucky anthems?

NS: I think Zombie Nation has kind of become a secondary anthem because it has that break with "We Are U K" and all of that. I don't know if there's an expectation that they would hear it or not. I think there's an expectation that they hear the band play "My Old Kentucky Home" and the Fight Song. I don't know about any... I'm trying to think of any canned music. In basketball it's "Mony Mony."

JM: It's what?

NS: "Mony Mony."

JM: "Mony Mony."

NS: That, "What your favorite color baby." I can't think of any... I don't think I've ever gone through a game and thought, "I haven't played that yet, I better."

JM: Is there any tension between popular selections and traditional selections? Do you get a lot of pushback either way? I know Matt Jones says, "We need more modern tunes," not that you should do anything that he says, but do you get any pushback the other way as well?

NS: I mean, we hear from people all the time. We did a survey a couple of years ago and we asked people what type of music they wanted to hear, and it was, as you can imagine, a bunch of different people coming from different walks of life and liking different things. They all want to hear different things, so you're never going to please all seventy thousand people with the same song. Leave that here, in a good spot.

JM: You deserve a raise.

NS: The fan-base is really one-dimensional. It all depends on kind of game situation too. Sometimes you're just, there's not a lot of good songs for forty-nine to nothing.

JM: Yeah.

NS: No matter what, I think. We just try to do our best based on the situations and what we think. I don't want to say what works for the majority, because we're not just catering to the majority all the time. We want to cater to the greater good.

JM: How often do you do surveys like that? Fan experience-type evaluations?

NS: Formal ones, every couple of years depending on where we think a need is. We've done them before on different topics as well. A couple years ago, it was an overarching, "What do you do on gameday? And how do you consume on gameday?" And then one in the last twelve months about a new stadium and "How do you envision wanting to consume it in the future?" Asking some of the premium seating-type questions, and parking; what's important to people on the internet.

JM: And do you frequently ask about music when you do those types of surveys, or is it whenever you think there's a need there.

NS: Yeah, I think we get pretty constant feedback on that anyways, because we're playing music and you can see if people are reacting to it or not reacting to it.

JM: You get immediate feedback.

NS: Right.

JM: Let me just ask you about the new stadium renovations really quick. Just sound wise, are they going to put speakers all around or is it still going to be in a cluster?

NS: It's kind of not in the project to do a new sound system, so they'll still be in a cluster. We always look how things should be done or could be done. I'm not an audio expert to know how those systems work.

JM: Me neither.

NS: We have people that are and they give us feedback on what would work best, is it cost effective, and does it fit into any of our projects that we're doing. Yeah. It's currently not in the project.

JM: It's probably not anything that would be relevant to the project; it's just something I'm kind of interested in. Do you know if the band is going to stay in the same place? I didn't even ask Scott about this; didn't think about it.

NS: Well, the band will move somewhere into the east end zone with the student section. We're kind working through where that might be in the student section. I'm not sure exactly where all of the vomitories and aisles are going to be, myself, so...

JM: Were you a part of that decision? Where new things are going to get placed, or is that a construction thing?

NS: I mean, we talk as a staff, kind of, pretty constantly about whatever we think works best. What do we not think works best. We're going to get feedback from students on what they like and see in their gameday experience. We've been to other places and seen what works for them. So, we're just trying to make the best decision for everybody and for the team.

JM: I've seen a lot of student sections in end zones and bands in the middle of that that have done really well. And just for whatever it's worth, Scott, beams about how much the marketing department communicates with the band and how there is a two-way phone system there and not just a one-way or a no-way, as is the case with a lot of other schools. Not that that's going to change anything about what you're doing, but it's refreshing to hear that the school that you're actually going to has that pretty well worked out.

NS: And hopefully that's something that's not just native to our relationship with the band. Hopefully that's just how we approach our relationship with everybody.

JM: And me. Pretty open door you had.

APPENDIX B – INTERVIEW RELEASE FORM

Interview Release Form

I (print full name) _____ give permission to John Michael McCluskey to utilize the statements given in my interview on this date as a research source. This may include quotations, full transcripts of the interviews, and replay of the audio taken at the interview. Any restrictions I have with this release are listed in the appropriate section below.

Signature: _____

Date: _____

Researcher's Signature: _____

Date: _____

Restriction description: _____

APPENDIX C – CASE STUDY TIMELINES

Explanation of Timelines

The following timelines outline the flow between the events that occur in college football games and the evolution of a stadium's soundscape. Each case study is listed in chronological order based on its position in the 2013 college football season. The charts are organized according to five categories. The first, **Real Time**, presents the local time during which the games events occurred. This information provides a sense of the span over which these events occur, as well as makes obvious the games' larger pauses, which are filled with additional music. The second, **Game Time**, represents the time according to football's ever-decreasing game-clock, which is divided into four quarters of fifteen minutes that ultimately counts down to the marker that signals the end of the game: 0:00. "Game Time" additionally demonstrates music's critical role in sustaining flow through the many stops in game play. In the chart, these two "time-markers" are limited to only changes of possession and the conclusion large sections of gameplay, such as quarter. The third category, **Down**, refers to football's fundamental concept by which possessions are measured. A team is allowed four attempts, or downs, to move the ball ten yards, or the ball moves to the other team's possession. **In-Game Situation** briefly explains what happened in the context of the game by citing the result of each attempt. Significant developments, such as scoring plays, are placed in boldface. The final category, **Following Soundscape**, provides a brief description of the music, cheers, and other sounds that occur following each in-game situation. It is important to establish that while the selections included in this space do frequently "follow" the previous play, they

frequently also anticipate upcoming scenarios or act independent scenario, filling an otherwise empty moment with sonic entertainment.

Following Soundscape is also the most difficult section to fully document. It includes explicitly musical examples from a number of sources, including the public address system, marching bands, and stadium-wide songs. It also includes less explicitly musical items such as cheers or advertisements. In hopes of conveying the most complete soundscape possible, the following tables include all such sonic sources, as long as they arise at the crowd or greater level, i.e. they are either coordinated sonic efforts on behalf of a stadium's musical agents or they represent a substantial chant, cheer, song, etc. that arises from game's audience members. These accounts are identified according to the following guidelines:

1. The sound source is listed first, followed by a hyphen. For example:
 - a. Band –
2. Following the sound source, musical selections are listed in quotation marks, signifying the title by which they are known in the context of a particular game. For example:
 - a. Band – “All Right Now”
3. The key bibliographic information for each selection—such as performing artist or composer—is placed in brackets following the work's title, allowing the reader to locate any particular selection in this volume's bibliography. For example:
 - a. Band – “All Right Now” [Free]
4. Selections occasionally include commentary alluding to various points of interest, such as overlapping musical selections, descriptions of announcements, or stadium activities coordinated to various sonic cues.
5. If multiple sound sources are active in one of these periods, they are separated by a semicolon. For example:
 - a. Band – BU Defense 1; PA – “Welcome to the Jungle” [Guns ‘n Roses]
6. In some cases, a correct title could not be acquired for a musical selection. If the piece has a recurring or obvious function related to the game, it has been named in this study according to institution and function (i.e. BU Defense 1 above being a selection performed by the Baylor University band when the team's defensive players are on the field). Otherwise, it is simply marked as

“Unidentified selection.” Since these are not actual titles but rather brief static descriptions unique to this study, such descriptors are not placed into quotation marks.

7. Selections played exclusively by the various drumlines included in this study proved to be particularly problematic. At many institutions, drumlines have a degree of license to perform at will, as long as they do not interfere with gameplay. However, more than any other musical element, drumlines were not preserved well on my field recordings, limiting my ability to transcribe, identify, or further analyze the distinct practices that accompany this particular section of university marching bands. As such, selections featuring the drumline alone have been identified as such, with only a few drumline-specific selections actually being named in the style described above. Otherwise, they are simply designated as being present in the corresponding “Following Soundscape” sections.

These timelines were created based on my personal experience at each of these sixteen football games. As such, my interpretation of each of these soundscapes largely depended on a number of influencing factors, including the quality of the stadiums sound systems, amplification of the marching band, and my position in each stadium in relationship to the other musical elements. This final factor was the most influential of all. Over the course of this study I was the guest of the marching band at a number of institutions—situating me directly in front of the ensemble and ensuring that I heard a lot from the band, but perhaps limiting my exposure to other musical elements. At two schools, I was a guest of the sound booth crew and was situated in a box above the field where I would be largely unaware of what was actually “sounding” in the stadium if not for the explanations and commentary of those operating the sound systems. Most commonly, I simply purchased a ticket outside the stadium and sat wherever that ticket happened to be. Sometimes I was among the fans of the visiting team, sometimes in the “nosebleed” seats at the top of the stadium, and sometimes in seats near the field. As such, this project includes perspectives from virtually every area of football stadiums outside of the locker rooms.

There is one further difficulty that bears addressing before introducing the timelines, the complicated realities of identifying selections in football stadiums. For example, many university marching bands share a common repertory of selections that have been varied and re-arranged by countless band directors at numerous institutions. Similarly, some stadiums now include in-house DJs who remix various popular recordings live at each performance. In both cases, I have chosen to cite the source material wherever possible, but one should expect virtually each selection listed in the bibliography performed at multiple institutions to be distinct to the sounding institution in some way, in particular those performances by the marching band, to be distinct in some way. If there is a distinguishing element of a particular performance, such as a remix or an alternative groove, I have listed such notes in the commentary immediately following the selection in the timeline.

GEORGIA INSTITUTE OF TECHNOLOGY (GT) VS. ELON UNIVERSITY (ELON)

Atlanta, Georgia, August 31, 2013³¹²

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
11:43			Pregame	Video - Introduction for band; Band - GT medley including "Ramblin' Wreck" [Roman], "Go Jackets" and "Up With the White and Gold" [Roman], "Star-Spangled Banner" [Key], GT Alma Mater [Roman] (audience sings along); PA - "Kernkraft 400" [Zombie Nation], "My Songs Know What You Did in the Dark" [Fallout Boy], "Jump, Jive, an' Wail" [Brian Setzer Orchestra], "Get the Party Started" [Pink]
12:05	Q1 15:00		GT kickoff to Elon	Band - "O Fortuna" [Orff]
		1	Rush for 3	Band - "Dies Irae" [Verdi]
		2	Fumble, recovered by GT	Band - "Up with the White and Gold" [Roman]; Steam Whistle
			Official Review of Play	PA - "ABC" [Jackson Five]
12:07	14:27	1	GT pass for 7	
		2	Rush for 14	Band - "Let's Go Tech" cheer
		1	Rush for -5	
		2	Rush for 14, TD	Band - "Up With the White and Gold" [Roman]
			Extra Point Good	TV Timeout - Band - "Ramblin' Wreck" [Roman], "Go Jackets"; Steam Whistle; Videoboard - Unidentified instrumental selection
			Anticipation of kickoff	Band - Free drumming and yelling in anticipation of kick

³¹² Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Elon Phoenix at Georgia Tech Yellow Jack," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=332430059&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=332430059&[Page]eriod=0).

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
12:13	12:58		GT kickoff to Elon	Band - "Techno Syndrome" [The Immortals]
		1	Elon incomplete pass	Band - "School's Out" [Alice Cooper]
		2	Rush for 1	Band - "F Tuning Sequence"
		3	Incomplete Pass	
		4	Elon punt to GT	Band - "Go Jackets"
12:17	12:09	1	GT incomplete pass	
		2	Rush for 6	
		3	Pass for 18	Band - "Let's Go Tech" cheer; Steam Whistle
		1	Rush for 7	
		2	Rush for 3	
		1	Rush for 1, TD	
			Extra Point Good	TV Timeout - Band - "Ramblin' Wreck" [Roman], "Go Jackets," "Tongue Tied" [Grouplove]
			Anticipation of Kick	Band - Free drumming and yelling in anticipation of kick
			GT kickoff to Elon	
12:25	10:06	1	Elon incomplete pass	Band - "Techno Syndrome" [The Immortals]
		2	Pass for 14	Band - "School's Out" [Alice Cooper]
		1	Rush for 4	Band - "Dies Irae" [Verdi]
		2	Pass for 7	
		1	Pass for 12	Band - GT Defense 1
		1	Pass intercepted by GT	Band - "Up With the White and Gold" [Roman] [intro only]
12:29	8:02	1	GT incomplete pass	
		2	Rush for 3	
		3	Pass for 10	Band - "Go Jackets"; Steam Whistle
		1	Rush for 8, Illegal Blocking Penalty against GT for -15	
		1	Rush for 12	
		2	Rush for 33, TD	Band - "Up With the White and Gold" [Roman]

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Extra Point Good	TV Timeout - Band - "Ramblin' Wreck" [Roman], "Go Jackets," "Let's Groove" [Earth, Wind, and Fire]
			GT kickoff to Elon	Band - "Techno Syndrome" [The Immortals]
12:37	6:00	1	Elon rush for 1	Band - "School's Out" [Alice Cooper]
		2	Incomplete Pass	Band - "F Tuning Sequence"
		3	Incomplete Pass	
		4	Elon punt to GT	Drumline, Band - "Ramblin' Wreck" [Roman], "Go Jackets"
12:39	5:23	1	GT incomplete pass	
		2	Rush for 16	Band - "Let's Go Tech" cheer; Steam Whistle
		1	Rush for 5	
		2	Rush for 42	Band - "Up with the White and Gold" [Roman]; Steam Whistle
		1	Rush for 3, TD	Band - "Up With the White and Gold" [Roman]
			Extra Point Good	Band - "Ramblin' Wreck" [Roman], "Go Jackets"
			GT kickoff to Elon	Band - GT Defense 2
12:43	3:34	1	Elon rush for 3	Band - "Dies Irae" [Verdi]
		2	Pass for 25	Band - "School's Out" [Alice Cooper]
		1	Rush for 1	Band - GT Defense 1
		2	Pass for 1	Band - "F Tuning Sequence"
			Elon Timeout	Band - "Up With the White and Gold" [Roman] [coda only], "Ramblin' Wreck"
		3	Incomplete Pass	Drumline
		4	Elon punt to GT	
12:50	1:05	1	GT pass for 17	Band - "Let's Go Tech" cheer; Steam Whistle
		1	Rush for 9	
		2	Rush for 6	Band - "Let's Go Tech" cheer; Steam Whistle

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			End of First Quarter	PA - Domino's sponsorship; Band - "Fire," "Up With the White and Gold" [Roman], "Go Jackets" [Drumline], "Go Jackets" [Band]
	Q2 15:00	1	Pass for 59, TD	Band - "Up With the White and Gold" [Roman]
			Extra Point Good	TV Timeout - Band - "Ramblin' Wreck" [Roman], "Go Jackets," "All the Small Things" [Blink 182]
			GT kickoff to Elon	Band - "Techno Syndrome" [The Immortals]
	14:47	1	Rush for 3	Band - "School's Out" [Alice Cooper]
		2	Pass for 4	Band - "F Tuning Sequence"
		3	Pass for 12	
			Defensive Offsides penalty against GT for 5	
		1	Rush for 1	Band - GT Defense 1
		2	Pass for 5	
		1	Rush for 17	
		1	Rush for -3	Band - "Techno Syndrome" [The Immortals]
		2	Pass for 12	Band - "F Tuning Sequence"
		3	Rush for 6	
		1	Rush for 3	Band - "School's Out" [Alice Cooper]
		2	Incomplete Pass	Band - "F Tuning Sequence"
		3	Pass intercepted by GT, returned for a TD	Band - "Up With the White and Gold" [Roman]
			Extra Point Good	TV Timeout - Band - "Ramblin' Wreck" [Roman], "Go Jackets," "All the Small Things" [Blink 182]
			GT kickoff to Elon	
1:13	8:51	1	Elon rush for 3	Band - GT Defense 1
		2	Rush for 2	Band - "F Tuning Sequence"
		3	Pass for 11	
		1	Rush for 2	Band - "School's Out" [Alice Cooper]

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Delay of Game penalty against Elon for -5	Crowd - "You Can't do That! That's Cheating" cheer, "Reverse" beeping noises
		2	Pass for 13	
		1	Pass for no gain	Band - "Techno Syndrome" [The Immortals]
		2	Pass for 2	Band - "F Tuning Sequence"
		3	Incomplete Pass	Drumline
		4	Elon Punt to GT	TV Timeout - Band - Unidentified selection
1:22	3:59	1	GT rush for 3	
		2	Rush for -4	
		3	Rush for 2	
		4	GT punt to Elon	TV Timeout - PA - "Cupid Shuffle" [Cupid]
	1:41	1	Elon pass for no gain	Band - GT Defense 1
		2	Rush for 13	
		1	Pass for 2	Band - "School's Out" [Alice Cooper]
		2	Offsides Penalty against GT for 5	
		2	Rush for -2	Band - "F Tuning Sequence"
			Elon Timeout	Band - "Up With the White and Gold" [Roman]
		3	Rush for no gain	
			Elon Timeout	PA - "Yeah" [Usher]
		4	Elon missed fieldgoal	Band - "Ramblin' Wreck" [Roman], "Go Jackets"
1:33			End of Second Quarter	

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Halftime	PA - Chevron sponsored video car race, "The Twist" [Chubby Checker]; Band - Math-Themed Halftime Show, including "One" [Three Dog Night], "Take Five" [Dave Brubeck/Paul Desmond], "25 or 6 to 4" [Chicago], "Seven Nation Army" [White Stripes], "1812 Overture" [Tchaikovsky], "Hold the Line" [Toto], "Ramblin' Wreck" [Roman], "Go Jackets"; PA - CSS sponsored highlight reel, "Headstrong" [Trapt], "Moves Like Jagger" [Maroon 5]; Band - "Ramblin' Wreck" [Roman], "Go Jackets"; PA - "ASAP" [T.I.], Band - "Up With the White and Gold" [Roman]
1:53	Q3 15:00		Elon kickoff to GT	
1:54	15:00	1	GT Rush for 4	
		2	Rush for 8	Band - "Let's Go Tech" cheer
		1	Rush for 3	
		2	Rush for 5	
		3	Rush for 4	
		1	Rush for 6	Band - "Let's Go Tech" cheer; Steam Whistle
		2	Rush for 7	TV Timeout - Band - "Go Jackets"; PA - "Super Bass" [Nicki Minaj]
		1	Rush for 3	
		2	Rush for 21	
		1	Rush for no gain	
		2	Rush for 7	
		3	Rush for 5	
		1	Rush for 2, TD	Band - "Up With the White and Gold" [Roman]; Steam Whistle
			Extra Point Good	TV Timeout - Band - "Ramblin' Wreck" [Roman], "Go Jackets," "Time Warp" [O'Brien]

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			GT kickoff to Elon	Band - "Techno Syndrome" [The Immortals]
2:08	9:25	1	Elon incomplete pass	Band - "School's Out" [Alice Cooper]
		2	Pass for 9	Band - "F Tuning Sequence"
		3	Rush for 1	
		1	Pass for 6	Band - "Dies Irae" [Verdi]
		2	Rush for 5	
		1	Pass intercepted by GT, returned for a TD	Band - "Up With the White and Gold" [Roman]; Steam Whistle
			Extra Point Good	TV Timeout - Band - "Ramblin' Wreck" [Roman], "Go Jackets," "Can You Feel It?" [The Jacksons]
			GT kickoff to Elon	Band - GT Defense 1
2:13	7:08	1	Elon Rush for 7	Band - "Techno Syndrome" [The Immortals]
		2	Pass for 1	Band - "F Tuning Sequence"
		3	Incomplete Pass	
		4	Elon Punt to GT	Band - "Up With the White and Gold" [Roman] (Coda Only)
	5:45	1	GT Rush for 4	
		2	Pass for 54	Band - "Go Jackets"; Steam Whistle
		1	Incomplete Pass	
		2	Pass for 24, TD	
			Extra Point Good	Band - "Up With the White and Gold" [Roman]; Steam Whistle
			GT kickoff to Elon	Band - "Ramblin' Wreck" [Roman], "Go Jackets"
2:23	4:28	1	Elon rush for 3	Band - "Dies Irae" [Verdi]
		2	Rush for -3	Band - GT Defense 1
		3	Pass for 14	Band - "Techno Syndrome" [The Immortals]
		1	Rush for 3	Band - "School's Out" [Alice Cooper]
		2	Rush for 5	Band - "F Tuning Sequence"
		3	Rush for 4	
		1	Incomplete Pass	Band - "Dies Irae" [Verdi]
		2	Pass for 9	Band - "F Tuning Sequence"

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Incomplete Pass	
		4	Pass for 5	Band - "School's Out" [Alice Cooper]
			End of Third Quarter	Band - "Here Comes the King" [Karmen] (includes "Go Georgia Tech" cheer), "Ramblin' Wreck"; PA - Unidentified instrumental selection
2:38	Q4 15:00	1	Rush for 2	
		2	Rush for -4	Band - "F Tuning Sequence"
		3	Sack for -5	
		4	Elon punt to GT	Band - "Put On" [Young Jeezy]; "Up With the White and Gold" [Roman], "Go Jackets"
2:42	10:32	1	GT Rush for 2	
		2	Rush for 2, Face Mask Penalty on Elon for 15	
		1	Rush for 17	Band - "Let's Go Tech" cheer; Steam Whistle
		1	Rush for 2	
		2	Rush for 5	
		3	Rush for 5	Band - "Go Jackets"; Steam Whistle
		1	Rush for 4	
		2	Rush for 3	
		3	Rush for 44, TD	Band - "Up With the White and Gold" [Roman]; Steam Whistle
			Extra Point Good	Band - "Ramblin' Wreck" [Roman], "Go Jackets," Drumline Break
			GT kickoff to Elon	Band - GT Defense 1
2:52	7:16	1	Rush for 4	Band - "School's Out" [Alice Cooper]
		2	Rush for -2	Band - "F Tuning Sequence"
		3	Rush for 6	
		4	Elon punt to GT	TV Timeout - Band - "Monster" [Skillet]
2:57	4:36	1	GT Rush for 2	
		2	Rush for 7	

GT vs Elon, Atlanta, GA, August 31, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Rush for 5	Band - "Let's Go Tech" cheer; Steam Whistle
		1	Rush for 3	
		2	Rush for 3	
		3	Rush for 9	Band - "Let's Go Tech" cheer; Steam Whistle
3:03	0:00	1	Rush for -2	Band - "Up With the White and Gold" [Roman], "Go Jackets"
			End of Fourth Quarter	Crowd - "What's the Good Word? To Hell with Georgia" call-and-response cheer; Band - "Up With the White and Gold" [Roman], "Go Jackets," "The Horse" [Cliff Nobles and Company]

UNIVERSITY OF MIAMI (MIAMI) VS. UNIVERSITY OF FLORIDA (UF)
Miami, Florida, September 7, 2013³¹³

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
11:44am			Pregame	PA - "Welcome to the Jungle" [Guns 'n' Roses], sponsor recognition for an individual and the Florida Lottery, honorary captain presentation; Band performs Miami medley; Crowd - "Florida Gators" chant briefly overwhelms melody; Band - "Star-Spangled Banner" [Key] (faculty vocalist sings), Miami Alma Mater, spelling of "Miami," "Miami U How-Dee-Doo," spelling of "Canes"; PA - "TNT" [AC/DC]; Crowd - Booring UF; Visiting Band plays "The Orange and Blue" [Hamilton] while Miami video plays on scoreboard; Visiting Band - "Go Gators"; Briefly, both bands play simultaneously while officials make announcement over PA; PA - "Can't Hold Us" [Macklemore]
12:01	Q1 15:00		Miami kickoff to UF	Band - "Let's Go Canes" cheer
12:02	14:55	1	UF rush for 6	Drumline plays
		2	Rush for 9	Visiting Band - Bugle call
		1	Pass for 22	Visiting Band - "The Orange and Blue" [Hamilton] (Coda)
		1	Rush for no gain	
		2	Pass for 5	PA - Looping drum pattern (audience claps and slaps legs in time); (simultaneously) Visiting Band - "Go Gators"

³¹³ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Florida Gators vs. Miami Hurricanes," *ESPN*, <http://espn.go.com/college-football/playbyplay?gameId=332502390>,

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	False Start penalty against UF for -5	PA - Looping drum pattern (audience claps and slaps legs in time)
		3	Pass for 11	
		1	Personal Foul penalty against UF for -15	Visiting Band - "The Orange and Blue" [Hamilton] (Coda); Visiting Crowd - "Let's Go Gators," "Blue, White" cheers; Visiting Band - "Let's Go Gators"
		1	Rush for no gain	Band - "Techno Syndrome" [The Immortals]
		2	UF fumble, recovered by Miami	Both bands play simultaneously
12:12	10:10	1	Miami rush for 2	
		2	Rush for 12	
		1	Pass for 9	Drumline plays
		2	Rush for 12	Crowd - "Let's Go Canes" cheer
		1	Pass for 5, Illegal Block penalty against Miami for -15	Visiting Band - "Dragnet" [Schumann]
		1	Rush for 3	
		2	Pass for 7, Roughing the Passer penalty against UF for 8	
		1	Incomplete Pass	Visiting Band - "Gator Bait"
		2	Pass for 7, TD	Official Review - PA - Unidentified instrumental selection
			Extra point good	TV Timeout - Band - "Miami U How-Dee-Doo"; Visiting Band - "Go Gators," "The Orange and Blue" [Hamilton]; PA - "Crazy Train" [Ozzy Osbourne]
			Miami kickoff to UF	Both bands play simultaneously over PA announcement (all unintelligible)
12:22	7:24	1	UF pass for 9	Visiting Band - Bugle call

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for 2	Drumline plays; "Let's Go Canes" cheer cheers in my immediate area
		1	Incomplete pass	
		2	Rush for 1	Both bands play simultaneously (unintelligible)
		3	Incomplete Pass	PA - "My Songs Know What You Did in the Dark" [Fallout Boy]
		4	UF punt to Miami	Visiting Band - "The Orange and Blue" [Hamilton] (Coda); PA - Ads - Walgreen's, Transportation Service, Plumbers911.com, longtime season-ticket holders; Both bands play simultaneously (unintelligible)
12:30	5:27	1	Miami rush for 2	Visiting Band - "Jaws" [Williams]
		2	Incomplete Pass	Visiting Band - "Gator Bait"
		3	Incomplete Pass	Band - "Seven Nation Army" [White Stripes]
		4	Miami punt to UF	Visiting Band - "The Orange and Blue" [Hamilton], "Go Gators"; PA - Looping drum pattern (audience claps and slaps legs in time)
12:33	4:23	1	UF rush for no gain	
		2	Rush for 9, TD	
			2-Point Conversion no good	TV Timeout - PA - Air raid siren sound effect, "Get Low" [Lil John and the East Side Boyz], "Niggas in Paris" [Jay Z and Kanye West]; Band - "Go 'Canes Go" cheer
			UF kickoff to Miami	Visiting Band - "Gator Bait"
12:37	3:43	1	Miami rush for 5	Visiting Band - "Techno Syndrome" [The Immortals]
		2	Pass for 13	
		1	Rush for 6	Visiting Band - "Jaws" [Williams]

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Pass for no gain	Visiting Band - "Gator Bait"
		3	Pass for 8	
		1	Pass for 52, TD	
			Extra point good	Band - "Miami U How-Dee-Doo"; PA - "Enter Sandman" [Metallica], Air raid siren sound effect
			Miami kickoff to UF, Kicking Out of Bounds penalty against Miami	Visiting Band - "Dragnet" [Schumann]
12:44	1:47	1	False Start Penalty against UF for -5	Band - "Techno Syndrome" [The Immortals]
		1	Pass for 3	Visiting Band - "Let's Go Gators"; Band - "Dies Irae" [Verdi]
		2	Pass for 46	Visiting Band - Bugle call
		1	Rush for 4	Band - Unidentified selection
		2	Rush for 2, Personal Foul penalty against Miami for 8	
			End of First Quarter	PA - Basketball team recognition, "Feel So Close" [Calvin Harris] (Remix); (simultaneously) Visiting Band - "The Orange and Blue" [Hamilton]
12:52	Q2 15:00	1	Rush for -4	PA - "Here Comes the Boom" [P.O.D.]
		2	Incomplete Pass	
		3	Pass intercepted by Miami	Band - "Miami U How-Dee-Doo"; Crowd - "It's great to be a Miami Hurricane" cheer; PA - Ads - Tigerdirect.com; Band - "Talkin' Out the Side of Your Neck" [Cameo]; (simultaneously) Visiting Band - "Let's Go Gators:" Band - "Rock and Roll Part 2" [Gary Glitter]
12:57	14:04	1	Miami rush for 7	Visiting Band - "Gator Bait"
		2	Rush for -3	

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Holding penalty against Miami for -10	Visiting Band - "Dragnet" [Schumann]
		3	Incomplete Pass, Holding penalty against Miami declined	Visiting Band - "Go Gators," "Dragnet" [Schumann]
		4	Miami punt to UF	TV Timeout - Drumline plays; Visiting Band - "The Orange and Blue" [Hamilton]; simultaneous unintelligible announcements over PA
1:04	12:32	1	UF rush for 3	Band - Unidentified selection
		2	Incomplete pass	
		3	Pass for 17	Band - "Techno Syndrome" [The Immortals]
		1	Rush for 3	Visiting Band - "Go Gators"
		2	Rush for 12	Visiting Band - Bugle call
		1	Rush for 4	Band - "Immigrant Song" [Led Zeppelin]
		2	Rush for 8	Band - "Lux Aeterna" [Mansell]
		1	Rush for 4	PA - Looping drum pattern (audience claps and slaps legs in time)
		2	Rush for 4	Band - Unidentified selection
		3	Rush for 1	PA - Looping drum pattern (audience members clap and slap legs in time)
		4	Rush for no gain, Florida turns the ball over to Miami on downs.	Band - "Hail to the Spirit of Miami U" [Kennedy]; PA - Unidentified instrumental selection
1:09	7:22	1	Miami incomplete pass	
		2	Incomplete pass	Drumline plays
		3	Incomplete pass	Visiting Band - "Jaws" [Williams], "Go Gators"
		4	Miami punt to UF	TV Timeout - PA - Ad for Florida lottery, unidentified instrumental selection; Visiting Band - "Go Gators"

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
1:15	6:53	1	UF pass for 5	Band - "Techno Syndrome" [The Immortals]
		2	Rush for 3	Visiting Band - "Let's Go Gators"; PA - Looping drum pattern (audience claps and slaps legs in time)
		3	Rush for 3	Visiting Band - "Go Gators"; Band - unintelligible selection
		1	Pass for 18	Visiting Band - "The Orange and Blue" [Hamilton] (Coda)
		1	Rush for 7	Visiting Band - "Charge" cheer; (simultaneously) Band - "Dies Irae"[Verdi]
		2	Rush for 2	Visiting Band - "Go Gators"; Crowd - "Seven Nation Army" [White Stripes]
		3	Rush for 1	Visiting Band - "Go Gators"; Crowd - "Seven Nation Army" [White Stripes]
		1	Incomplete pass	
		2	Rush for 8	PA - Unidentified selection
		3	Rush for 3	PA - "Seven Nation Army" [White Stripes]; crowd sings along
		1	Pass for 17	PA - Unidentified instrumental selection
		1	False Start Penalty against UF for -5	PA - Unidentified instrumental selection
			Florida Timeout	Video - Miami athletics highlights
		1	Pass for 4, fumbled, recovered by Miami	Official Review - PA - "Jump Around" [House of Pain]
1:32	0:37	1	Miami rush for -2	

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
1:34			End of Second Quarter	PA - "Play Hard" [David Guetta]; Visiting Band show based on the works of Earth, Wind, and Fire, including, "The Stone" and "September," closed with the "The Orange and Blue" [Hamilton]; Miami Band show based on the works of Aerosmith, including "Love in an Elevator," "Dude Looks Like a Lady," and New Kids on the Block, including "You Got It" and "Hangin' Tough"; Both bands together - "Sweet Caroline" [Neil Diamond]; PA - "Home" [Phillip Phillips], "Let's Go" [Trick Daddy], university alumni support advertisement, "Kernkraft 400" [Zombie Nation], Air-Raid sirens
1:56	Q3 15:00		UF kickoff to Miami	
		1	Miami rush for -3	
		2	Rush for -1	
		3	Incomplete pass	
		4	Miami punt to UF	TV Timeout - Band and PA play two unidentified selections simultaneously
1:59	13:22	1	UF rush for 8	
		2	Rush for 4	
		1	Rush for 1	Band - Unidentified selection
		2	Pass for 10	Band - "Immigrant Song" [Led Zeppelin]
		1	Pass for 16	Band - Unidentified selection
		1	Rush for -1	PA - "Here Come's the Boom" [Nelly]; Band - "Imperial March" [Williams]
		2	Rush for 3	PA - Looping drum pattern (audience claps and slaps legs in time)
		3	Pass for 3	Band - "Dies Irae" [Verdi]

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	UF Field Goal, Good	TV Timeout - Visiting Band - "The Orange and Blue" [Hamilton]; PA - Ad for Florida Lottery, trivia game sponsored by Tires+, ad for United Parcel Service; Miami and Visiting Bands playing unidentified selections simultaneously
			UF kickoff to Miami	Visiting Band - "Jaws" [Williams]; Miami Drumline
2:09	8:40	1	Miami rush for no gain	Drumline plays
		2	Rush for 1	Visiting Band - "Gator Bait"
		3	Incomplete Pass	Band - "Hail to the Spirit of Miami U" [Kennedy] [Coda]; Drumline plays
		4	Miami punt to UF	TV Timeout - PA - "Boneless" [Steve Aoiki, Chris Lake, and Tujamo], ad for Brother Jimmy's, "Summertime Sadness" [Lana Del Ray] (remix)
2:14	6:58	1	UF Pass for 7	Band - "Immigrant Song" [Led Zeppelin]
		2	Holding penalty against UF for -10	PA - "Here Comes the Boom" [P.O.D.], "Seven Nation Army" [White Stripes]
		2	Rush for 11	PA - Looping drum pattern (audience claps and slaps legs in time) Injury Timeout - Crowd - "Let's Go Gators," responding "Boo's," followed by "It's great to be a Florida Gator" cheer; PA - Recognition of scholar-athletes
		3	Rush for no gain	Band - "Imperial March" [Williams]
		4	UF punt to Miami	Visiting Band - "Gator Bait," "Jaws" [Williams], "Go Gators"; Visiting Band overwhelms some PA announcements; PA - "Suavemente (Merengue)" [Elvis Crespo]
2:22	4:20	1	Pass for 11	Band - "Gladiator" [Zimmer]

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for -6	Visiting Band - "Gator Bait"
		2	Rush for 5	
		3	Sack for -11	Band - "Seven Nation Army" [White Stripes]
		4	Miami punt to UF	TV Timeout - Simultaneous PA announcements and Band performance
2:26	2:11	1	UF Rush for 3	Visiting Band - "Go Gators"; Band - (playing simultaneously) "Dies Irae" [Verdi]
		2	Rush for 3	PA - Looping drum pattern (audience claps and slaps legs in time)
		3	Incomplete pass	Band - "Imperial March" [Williams]
		4	UF Punt to Miami	Band - Unidentified selection
2:29	0:49	1	Miami Pass for 7	Drumline plays
		2	Pass for 36	
		1	Rush for -1	
2:32			End of Third Quarter	Band - "Toccata in D Minor" [Bach], "Hail to the Spirit of Miami U"; PA - Attempted 25-yard fan fieldgoal kick; Cheer - "Let's Go Canes" cheer; Visiting Band - "The Orange and Blue" [Hamilton], "Go Gators"; Band - "Rock and Roll Part 2" [Gary Glitter]; Visiting Band - "Let's Go Gators" played concurrently, "Gator Bait"
2:37	Q4 15:00	2	Pass for 8	
		3	Incomplete pass	Visiting Band - "Jaws" [Williams]
			Timeout Florida	PA - "Miami 2 Ibiza" [Swedish House Mafia ft. Tinie Tempah]; Visiting Band plays simultaneously with PA, unintelligible; PA - "Hasta Que Salga El Sol" [Don Omar]; more simultaneous announcements/band performances; Visiting Band -

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Go Gators"
		4	Miami punt to UF	Drumline plays; Band - "Game of Thrones" [Djawadi]
2:40	14:21	1	Holding penalty against UF for -10	
		1	Incomplete pass	Band - "Dies Irae" [Verdi]
		2	Pass for 20	Band - "Immigrant Song" [Led Zeppelin]; Visiting Band - "Go Gators"
		1	Rush for 1	Band - "Lux Aeterna" [Mansell]
		2	Pass for 7	PA - Looping drum pattern (audience claps and slaps legs in time)
		3	Incomplete pass	Band - "Imperial March" [Williams]
		4	UF punt to Miami	TV Timeout - Visiting Band - "Jaws" [Williams], "Go Gators"; PA ad for Publix; Band - "Call Me Al" [Paul Simon]; Visiting Band - "All I Do is Win" [DJ Khaled]; Band - "Miami U How-Dee-Doo"; Visiting Band - "Go Gators"
2:49	11:53	1	Miami rush for 9	
		2	Rush for 7	Band - "Get Low" [Lil Jon]
		1	Holding penalty against Miami for -10	Visiting Band - "Dragnet" [Schumann]
		1	Incomplete pass	Visiting Band - "Gator Bait"
		2	Rush for -5	Visiting Band - "Jaws" [Williams]
		3	Pass intercepted by UF	Both bands play unidentified selections; Visiting Band - "Go Gators"
2:55	9:30	1	UF pass for 11	Visiting Band - "The Orange and Blue" [Hamilton]

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 12	Visiting Band - "Go Gators"; Band - "Dies Irae" [Verdi]
		1	Rush for 2	Visiting Band - "Let's Go Gators"; Band - Unidentified selection concurrently
		2	Rush for 5	PA - "Seven Nation Army" [White Stripes]; crowd sings along
			Timeout Florida	PA - "Tootsee Roll" [69 Boyz], "Ice, Ice, Baby" [Vanilla Ice], "It Takes Two" [Rob Base ft. DJ E-Z Rock]; Band - Unidentified selection
		3	Pass intercepted by Miami	PA - "Seven Nation Army" [White Stripes] (crowd sings along)
3:05	6:41	1	Personal Foul penalty against UF for -15	
		1	Rush for -2	Visiting Band - "Gator Bait"
		2	Incomplete pass	Visiting Band - "Jaws" [Williams]
		3	Rush for 10	Visiting Band - "Dragnet" [Schumann]
		4	Miami punt to UF	Both bands play simultaneously (unintelligible)
3:08	5:28	1	UF rush for 3	Band - "Dies Irae" [Verdi]
		2	Incomplete pass	Visiting Band - "Let's go Gators"; PA - Air-raid sirens, Looping drum pattern (audience claps and slaps legs in time)
		3	Sack for -9, fumble recovered by Miami	PA - "Seven Nation Army" [White Stripes]; crowd sings along
3:11	4:32	1	Miami rush for no gain	Visiting Band - "Jaws" [Williams]
		2	Pass Interference penalty against UF for 2	
		1	Rush for 2, TD	PA - Looping drum pattern (audience claps and slaps legs in time)

Miami vs. UF, Miami, FL, September 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Extra point good	Band - "Miami U How-Dee-Doo"; PA - "Seven Nation Army" [White Stripes], Air-raid sirens
			Miami kickoff to UF	Visiting Band - "Go Gators," "Let's Go Gators"
3:15	3:29	1	UF pass for 6	Both bands play simultaneously (unintelligible)
		2	Pass for 1	PA - Looping drum pattern (audience claps and slaps legs in time); Visiting Band - "Go Gators"
		3	Pass for 32	
		1	Pass for 21, TD	Visiting Band - "The Orange and Blue" [Hamilton]
			Extra point good	PA - "Welcome to the Jungle" [Guns 'N Roses]
			On-side kick recovered by Miami	
3:22	2:08	1	Miami rush for -1	Band - Unidentified selection
			Timeout Florida	Visiting Band - "Jaws" [Williams]; Band - "Miami U How-Dee-Doo"
		2	Rush for -6, Penalty against Miami declined	Visiting Band - "Dragnet" [Schumann]
		3	Rush for 7	Visiting Band - "Go Gators"
			Timeout Miami	PA - "Apache" [Sugarhill Gang]
		4	Miami punt to UF	
3:27	0:28	1	UF sacked for -8	Band - "Imperial March" [Williams]
		2	False Start Penalty against UF for -5	
3:29			End of Fourth Quarter	Band - "Hail to the Spirit of Miami U"; Both bands play unidentified selections simultaneously; Band - "Miami U How-Dee-Doo," Miami Alma Mater, "All I Do Is Win" [DJ Khaled]; Band members sing Miami Alma Mater

**FLORIDA STATE UNIVERSITY (FSU) VS. UNIVERSITY OF NEVADA
(NEVADA)**

Tallahassee, Florida, September 14, 2013³¹⁴

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
3:14pm			Pregame	Includes: PA - Former Athlete Recognition; Band - "FSU Fight Song" [Wright], "Hail Sturdy Team" (Nevada fight song); Moment of Silence; Band - "Star-Spangled Banner" [Key], "Hymn to the Garnet and Gold" [Smith], "War Chant"; PA - "My Songs Know What You Did in the Dark" [Fallout Boy], "Zombie Nation" (Remix) [Kernkraft 400]
3:31	Q1 15:00		FSU kickoff to Nevada	
	15:00	1	Nevada pass for 5	
		2	Rush for 2	
		3	Pass for 8	
		1	Rush for 3	
		2	Rush for 1	Crowd - "War Chant"
		3	Incomplete pass	
		4	Nevada punt to FSU	TV Timeout - PA - Advertisements including medical centers, and Marathon Petroleum, "I Feel So Close" [Calvin Harris]; Crowd drowns out previous song with cheer: "Garnet, Gold"
3:42	11:47	1	FSU rush for 18	
		1	Rush for 2	Band [Now seated in stands] - "Go 'Noles, Go"
		2	Rush for 1	
		3	False Start penalty against FSU for -5	
		3	Pass for 22	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go

³¹⁴ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Nevada Wolf Pack at Florida State Seminoles," *ESPN*, <http://espn.go.com/college-football/playbyplay?gameId=332570052>,

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				'Noles"
		1	Roughing the Passer penalty against Nevada for 15	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 12	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for no gain	
		2	Rush for 7	
		3	Pass for 8	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 2	
		2	False Start penalty against FSU for -5	
			Timeout FSU	PA - Marketing for FSU Sports Medicine Program, Camping World"; Band - "Talkin' Out the Side of Your Neck" [Cameo] (Includes cheer - F-S-U N-O-L-E-S)
		2	Incomplete pass	
		3	Incomplete pass	Play Review - Crowd - "Kernkraft 400" [Zombie Nation]
		4	FSU fieldgoal good	Band - "FSU Fight Song" [Wright], Offense 1; PA - (simultaneously with band) Medical announcement
3:58	6:19		FSU kickoff to Nevada	Band - "The Good, the Bad, and the Ugly" [Morricone]
		1	Nevada rush for 8	Band - "War Chant"
		2	Pass for 2	
		1	False Start penalty against Nevada for -5	Band - "War Chant"
			Timeout Nevada	PA - "Hampster Dance" [The Boomtang Boys] (Remix)
		1	Offsides penalty against FSU for 5	Band - "No Surrender"
		1	Rush for 4	Band - "War Chant"

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Pass for 4	Band - "Massacre"
		3	Rush for 5	Drumline - "War Chant"
		1	Offsides penalty against FSU for 5	Band - "No Surrender" (during penalty call)
		1	Rush for 3	
		2	Rush for 2	
		1	Rush for 3	Band - "War Chant"
			Timeout Nevada	Band - "Can't Hold Us" [Macklemore]
		2	Rush for 23	
		1	Rush for 2	
			End of First Quarter	PA - Social network announcement; Band - "Game of Thrones" [Djawadi], "War Chant"
	Q2 15:00	2	Rush for 1	Band - "War Chant"
		3	Incomplete pass	Band - "War Chant"
		4	Rush for 2, Turnover on downs	Band - "War Chant"
4:17	14:12	1	FSU rush for 2	
		2	Pass intercepted by Nevada	
4:18	13:33	1	Nevada rush for 13	Band - "Massacre"
		1	Rush for -2	Band - "War Chant"
		2	Rush for 6	
		3	Pass for 11, TD	
			Extra point good	TV Timeout - PA - Advertisements including First Commerce Credit Union, Zaxby's; Band - Unknown march; PA - Unidentified instrumental selection
			Nevada kickoff to FSU	Band - "Homeward Bound" [Trombey]
4:26	11:31	1	FSU sacked for -11	
		2	Rush for no gain	
		3	Rush for 5	Drumline plays
		4	FSU punt to Nevada	TV Timeout - Band - "The Good, the Bad, and the Ugly" [Morricone]; PA - Ads: FSU

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				trivia sponsored by Whataburger, Pizza Hut
4:31	9:10	1	Nevada rush for 1	Drumline - "War Chant"
		2	Rush for 7	Drumline - "War Chant"
		3	Personal Foul penalty against FSU for 15	
		1	Rush for 2	
		2	Incomplete pass	Band - "War Chant"
		3	Pass for 7	
			Timeout Nevada - Official review of play	PA - Ads: Tailgating sponsored by Publix, "Let's Go" [Calvin Harris]
		4	Nevada punt to FSU	
4:39	5:54	1	FSU pass for 13	
		1	Pass for 8	
		2	Rush for 13	
		1	Rush for 3	Band - "War Chant"
		2	Personal Foul penalty against Nevada for 15	
		1	Pass for 9	
		2	Rush for 7	
		1	Pass for 24, TD	
			Extra point good	TV Timeout - PA - Ads: FSU trivia sponsored by Moe's Burritos, "Take Me Out" [Franz Ferdinand]
			FSU kickoff to Nevada	
4:48	3:21	1	Delay of Game penalty against Nevada for -5	
		1	Rush for no gain	Band - "War Chant"
		2	Rush for 4	Band - "Talkin' Out the Side of Your Neck" [Cameo]
		3	Rush for 6	Band - "War Chant"
			Timeout FSU	Band - "Bop Cheer"
		4	Nevada punt to FSU	

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
4:52	1:50	1	FSU pass for 5	
		2	Pass for 8	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Pass for 19	Band - "Bop Cheer"
		1	Pass for 24, TD	Official Review - PA - "Good Feeling" (Remix) [Flo Rida], "Rock and Roll Part 2" [Gary Glitter]
			Extra point good	Band - "FSU Fight Song" [Wright]
			FSU kickoff to Nevada	PA - Unidentified instrumental selection
4:56	0:38	1	Nevada rush for -1	
4:57			End of Second Quarter	
			Halftime	PA - FSU Marketing; Band - Prince-themed halftime show, including "Purple Rain," "Let's Go Crazy," "Little Red Corvette," "Kiss," and "1999"; PA - Ads: FSU online degree programs, alumni donations, FSU Rembrandt exhibition, statistics sponsored by United Parcel Service; Video - game highlights, PA - "Turn Up the Music" (Remix) [Chris Brown] "I Gotta Feeling" (Remix) [Black Eyed Peas]
			Nevada kickoff to FSU	
5:24	Q3 15:00	1	FSU rush for 60	
		1	Rush for 6, TD	
			Extra point good	TV Timeout - Crowd - "War Chant"; Band - "FSU Fight Song" [Wright], "A Hot Time in the Old Town" [Metz]
			FSU kickoff to Nevada	
5:26	14:29	1	Nevada pass for 4	Band - "War Chant"
		2	Pass for -4	Band - "War Chant"

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Incomplete Pass	Band - "Massacre"
		4	Nevada Punt to FSU	Band - "Go 'Noles, Go"; PA - Other game scores [Band plays over beginning of announcement], ad: Student Housing Solutions; Band - Unidentified theme
5:29	12:55	1	FSU rush for 65, TD	
			Extra point good	Band - "FSU Fight Song" [Wright]
			FSU kickoff to Nevada	
5:32	12:47	1	Rush for 3	Band - "Massacre"
		2	Rush for 2	Band - "War Chant"
		3	Incomplete pass	
		4	Nevada punt to FSU	TV Timeout PA - FSU football history spot; Band - "Talkin' Out the Side of Your Neck" [Cameo]
5:38	11:23	1	Pass for 7	
		2	Rush for 24	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
			Timeout FSU	PA - Ads: State Farm, Jimmy John's; Band - Offense 1, "Go 'Noles Go," "War Chant"
		1	Pass for 29	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 1, TD	Band - "Musical Cheer"
			Extra point good	Band - "FSU Fight Song" [Wright]; PA - Unidentified instrumental selection
			FSU kickoff to Nevada	Drumline plays
5:46	10:06	1	Nevada rush for 9	
		2	Rush for 2	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Incomplete pass	
		2	Pass for 12	Band - "Massacre"
		1	Rush for 4	Band - "War Chant"

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Pass for 10	Band - "No Surrender"
		1	Rush for no gain	Band - "No Surrender"
		2	Pass intercepted by FSU	Band - "War Chant"
5:51	6:37	1	FSU Pass for 22	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for -3	
		2	Pass for 9	Band - "Go 'Noles Go"
		3	Pass for 7	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 10, TD	Band - "Go 'Noles, Go"
			Extra point good	Band - "FSU Fight Song" [Wright]
			FSU kickoff to Nevada	
5:57	4:41	1	Nevada rush for 1	Band - "War Chant"
		2	Pass for 4	Band - "No Surrender"
		3	Incomplete pass	Band - "War Chant"
		4	Nevada punt to FSU	Band - "Homeward Bound" [Trombey]
6:00	3:12	1	Rush for 24, Facemask penalty against Nevada for 15	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 3	
		2	Pass for 16	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 4	Drumline plays
		2	Incomplete pass	
		3	Incomplete pass	
		4	FSU fieldgoal good	Band - "FSU Fight Song" [Wright]
			FSU kickoff to Nevada	
6:06	0:58	1	Nevada rush for 3	
		2	Rush for 5	

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
6:07			End of Third Quarter	Band - Pregame intro; PA - Ads - Army sponsored fan award, Tallahassee Democrat, Car dealerships; Band - "Star Trek" [Giacchino]; PA - Unidentified instrumental selection
	Q4 15:00	3	Pass for 5	Band - "No Surrender"
		1	Pass for 18	Drumline plays
		1	Rush for no gain	Band - "War Chant"
		2	Illegal Block penalty against Nevada for -20	
		2	Rush for 4	Drumline - "War Chant"
		3	Incomplete Pass	
		4	Nevada punt to FSU	TV Timeout - Band - Jazzy Theme; PA - "Beauty and a Beat" [Justin Bieber and Nicki Minaj] (Edited start at the line "Show you off, tonight I'm gonna show you off.")
6:19	11:53	1	FSU rush for -1	Band - "Shake Ya Tailfeather" [Nelly featuring P. Diddy, and Murphy Lee]
		2	Rush for 7	
		3	Rush for 12	Band - "FSU Fight Song" [Wright] (Coda) - cut short due to on-field injury
		1	Rush for 11	
		1	Rush for 20	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for -1	
		2	Pass for 10	
		3	Rush for 10	TV Timeout - Band - "Go 'Noles Go," "Tailfeather" [Nelly]; Drumline plays throughout break
		1	Rush for 1, TD	Band - "Musical Cheer"
			Extra point good	TV Timeout - Band - "FSU Fight Song" [Wright]; PA - "Fire Woman" [The Cult], unidentified instrumental selection

FSU vs. Nevada, Tallahassee, FL, September 14, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			FSU kickoff to Nevada	TV Timeout - Band - "(Give Me That) Old-Time Religion"
6:38	7:11	1	Nevada rush for -2	Drumline and crowd - "War Chant"
		2	Rush for -2	Band - "No Surrender"
		3	Incomplete Pass	Band - "War Chant"
		4	Nevada punt to FSU	Drumline - Leads "F-S-U" cheer
6:42	5:33	1	FSU rush for 18	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 5	
		2	Rush for no gain	
		3	Rush for 6	Band - "FSU Fight Song" [Wright] (Coda); Cheer - "Go 'Noles"
		1	Rush for 34	Band - "Musical Cheer"; Official Review (initially ruled TD); PA - Unidentified instrumental selection
		1	Rush for 1, TD	Band - Offense 1
			Extra point good	Band - "FSU Fight Song" [Wright]
			FSU kickoff to Nevada	
6:51	2:48	1	Nevada rush for 4	Band - "Talkin' Out the Side of Your Neck" [Cameo]
		2	Rush for no gain	Drumline and crowd - "War Chant"
		3	Incomplete Pass	Band - "War Chant"
		4	Nevada punt to FSU	Drumline plays
6:53	1:13	1	FSU rush for 4	
		2	Rush for -3	
		4	Rush for -2	
6:55			End of Fourth Quarter	Band - "War Chant," "FSU Fight Song" [Wright], "Hymn to the Garnet and Gold" [Smith], "High O'er the Towering Pines" [Lawrence]

OHIO STATE UNIVERSITY (OSU) VS. FLORIDA A&M UNIVERSITY (FAMU)
Columbus, Ohio, September 21, 2013³¹⁵

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
11:21am			Pregame	During player warm-ups: Video – football highlights accompanied by "Go Off" [KB], "Momentum" [Stevie Stone], "Radioactive" [Imagine Dragons]; Band - Pregame show includes medley of OSU tunes, including "Buckeye Battle Cry" [Crumit], and "Across the Field" [Dougherty], "Star-Spangled Banner" [Key], "Seven Nation Army" [White Stripes]
12:07	Q1 15:00		OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick
12:08	14:56	1	Delay of Game penalty against FAMU for -5	
		1	Rush for 2	
		2	Pass for 5	
		3	Incomplete pass	PA - "Hells Bells" [AC/DC] intro; Crowd - chants "Block that kick"
		4	FAMU punt to OSU	Band - "O Fortuna" [Orff]
	13:43	1	OSU pass for 20	Drumline plays
		1	Incomplete pass	
		2	Pass for 7	
		3	Pass intercepted by FAMU, return fumbled, OSU recovers	
		1	Timeout FAMU	Band - "Across the Field" [Dougherty]; PA - "My Town" [Michael Stanley Band]
		1	Rush for 3, TD	Band - "Buckeye Battle Cry"

³¹⁵ Due to a corrupted field recording, this timeline was created from a combination of my memory in the days immediately following this case study, subsequent re-broadcasts of the game available on the Big 10's online streaming service, www.btn2go.com, and a play-by-play review from "Florida A&M Rattlers vs. Ohio State Buckeyes," *ESPN*, <http://espn.go.com/college-football/playbyplay?gameId=332640194>.

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				[Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
12:15	12:57	1	FAMU incomplete pass	Band - "Le Régiment de Sambre et Meuse de Sambre et Meuse" [Planquette] excerpt
		2	Rush for 4	Band - "Night on Bald Mountain" [Mussorgsky]; PA - "Hells Bells" [AC/DC] intro
		3	Incomplete pass	Drumline plays
		4	FAMU punt to OSU	Band - "Across the Field" [Dougherty]; Drumline plays
12:19	11:56	1	Pass for 11, TD	Band - "Buckeye Battle Cry" [Crumit]
			2-Point Conversion no good	TV Timeout - Band - "Buckeye Battle Cry"; Crowd - O-H-I-O directional cheer; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Drumline plays
12:26	11:47	1	Rush for -1	
		2	False Start Penalty against FAMU for -5	
		2	Incomplete pass	Band - "Le Régiment de Sambre et Meuse de Sambre et Meuse" [Planquette] excerpt; PA - "Hells Bells" [AC/DC] intro
		3	Pass for 7	Band - "O Fortuna" [Orff]
		4	FAMU punt blocked by OSU	Band - "Across the Field" [Dougherty]
12:30	10:01	1	OSU pass for 17	Drumline plays
		2	Pass for 8, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	TV Timeout - Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
12:33	9:25	1	False Start Penalty against FAMU for -5	Drumline plays
		1	Rush for 3	Drumline plays
		2	Pass for 4	PA - "Hells Bells" [AC/DC] intro
		3	Pass for 4	Band - "O Fortuna" [Orff]
		4	FAMU punt to OSU	PA - "Let's Go"[Calvin Harris]
12:40	7:27	1	Pass for 5	
		2	Pass for 7	
		1	Pass for 17	Band - "O-H-I-O" cheer
		1	Incomplete pass	
		2	Pass for 11	
		1	Pass for no gain	Drumline plays
		2	Pass for 8	Band - "Across the Field" [Dougherty] (Coda)
		3	Pass for 1	Drumline plays
		4	Rush for 3	
		1	Incomplete Pass	Drumline plays
		2	Pass for 10	Drumline plays
		1	Delay of Game penalty against OSU for -5	
		1	Incomplete pass	
		2	Pass for 7	Drumline plays
		3	Incomplete pass	
			Timeout FAMU	
		4	Pass for 9	
		1	Pass Interference penalty against FAMU for 1	
		1	Pass for 1, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Band - Unknown selection
12:58	0:32	1	FAMU pass intercepted by OSU	Band - "Buckeye Battle Cry" [Crumit]

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
12:59	0:17	1	OSU pass for 5, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
1:00	0:13	1	FAMU pass for -1	
			End of First Quarter	Band - "Rock and Roll Part 2" [Gary Glitter]
1:05	Q2 15:00	2	Rush for 3	Band - "Night on Bald Mountain" [Mussorgsky]
		3	Sack for -8	Band - "Across the Field" [Dougherty] (Coda)
		4	FAMU punt to OSU	Crowd - "Block that Kick" chant, Band - "The Neutron Dance" [The Pointer Sisters]
1:08	13:30	1	OSU Rush for 1	Drumline plays
		2	Pass for 12	Drumline plays
		1	Rush for -2	Band - "O-H-I-O" cheer
		2	Incomplete pass	Drumline plays
		3	Holding penalty against FAMU for 10	
		1	Rush for 18, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
1:14	11:35	1	FAMU pass for no gain	Band - "Talkin' Out the Side of Your Neck" [Cameo]
		2	Rush for 1	Drumline plays
		3	Pass for 1	Band - "O Fortuna" [Orff]
		4	FAMU punt to OSU	TV Timeout
1:19	9:28	1	OSU rush for 3	Drumline plays
		2	Rush for 3	
		3	Rush for 5	Band - "Across the Field" [Dougherty] (Coda)
		1	Rush for 11	Band - Unidentified selection

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 21	Band - "Across the Field" [Dougherty] (Coda)
		1	Rush for 4	Drumline plays
		2	Incomplete pass	Drumline plays
		3	Pass for 15, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Thrift Shop" [Macklemore]; Crowd - "Let's Go Bucks"
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
1:25	6:09	1	FAMU Pass for 7	Band - Unidentified selection
		2	Rush for 6	Drumline plays
		1	Rush for 1	Band - "O-H-I-O" cheer
		2	Pass for 4	
		3	Rush for 2	
		4	FAMU punt to OSU	
1:31	2:36	1	OSU rush for 27	
		1	Incomplete pass	
		2	Pass for 9	
		3	Rush for 14	
		1	Incomplete pass	
		2	Pass for no gain	
		3	Pass for 5	
		4	Pass for 15	
		1	Pass for 15, TD	
			Extra Point Good	TV Timeout - PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays; PA - "Good Feeling" [Flo Rida]
1:37	0:05	1	False Start Penalty against FAMU for -5	
		1	Rush for 10, Fumble recovered by FAMU	
1:39			End of Second Quarter	

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Halftime	Band - Halftime show based on works by The Beatles, including "She Loves You," "I Saw Her Standing There," "Ticket to Ride," Help!," "Yesterday", and "Hey Jude," then the Ohio State School for the Blind Marching Band joined OSU's band on the field, and performed "Script Ohio" to "Le Régiment de Sambre et Meuse de Sambre et Meuse" [Planquette], and "Across the Field" [Dougherty]; PA - "Seven Nation Army" [White Stripes]
2:03	Q3 15:00		FAMU kickoff to OSU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
2:05	15:00	1	OSU rush for 10	Injury Timeout - Band - "Across the Field" [Dougherty]
		1	Rush for 6	Drumline plays
		2	Rush for 10	Band - "Le Régiment de Sambre et Meuse de Sambre et Meuse" (excerpt)
		1	Rush for 5	Drumline plays
		2	Rush for 3	
		3	Rush for -2	Band - "Across the Field" [Dougherty] (Coda)
		4	Rush for 13	Band - "My Town" [Michael Stanley Band]
		1	Rush for 4	Drumline plays
		2	Rush for 16, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
2:18	9:53	1	FAMU incomplete pass	Drumline plays
		2	Rush for 2	Band - "Night on Bald Mountain" [Mussorgsky]
			Timeout OSU	Band - Unknown selection 2
		3	Rush for 9	

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 4	
		2	Rush for no gain	
		3	Pass for -1	
		4	FAMU punt to OSU	
2:25	6:16	1	OSU rush for 6	
		2	Rush for 7	
		1	Rush for 11	
		1	Rush for 57	
		1	Rush for 6	
		2	Rush for no gain	
		3	Rush for 13, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
2:33	2:26	1	FAMU rush for -1	
		2	Rush for 3	
		3	Sack for -4	
		4	FAMU punt to OSU	
	0:06	1	OSU rush for no gain	
2:42	Q4 15:00	2	Rush for 1	
		3	Rush for 8	
		4	OSU punt to FAMU	
2:45	13:28	1	FAMU rush for 2	
		2	Rush for 2	
		3	Rush for no gain	
		4	FAMU punt to OSU	
2:49	11:30	1	Rush for 7	
		2	Holding penalty against OSU for -5	
		2	Rush for 7	
		3	Rush for 6	
		1	Rush for 21	

OSU vs. FAMU, Columbus, OH, September 21, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 8	
		2	Rush for 10	
		1	Rush for 2	
		2	Rush for 2	
		3	Rush for 9	
		1	Rush for 7	
		2	Rush for 10	
		1	Rush for -2	
		2	Rush for 6	
		3	Rush for 10, TD	Band - "Buckeye Battle Cry" [Crumit]
			Extra Point Good	Band - "Buckeye Battle Cry"; PA - "Seven Nation Army" [White Stripes]
			OSU kickoff to FAMU	Crowd - Chants "Let's Go Bucks" during kick; Drumline plays
3:01	1:15	1	Rush for 2	
		2	Rush for 7	
3:03			End of Fourth Quarter	Band - Fight Song, Alma Mater, band sings "We Don't Give a Damn for the Whole State of Michigan," then takes the field and recaps two tunes from the halftime show, the "Buckeye Battle Cry" [Crumit] and "Across the Field" [Dougherty]; Ohio State School for the Blind's band marches out of stadium to their own drum cadence, followed by the OSU band.

**WEST VIRGINIA UNIVERSITY (WVU) VS. OKLAHOMA STATE
UNIVERSITY (OKST)**
Morgantown, West Virginia, September 28, 2013³¹⁶

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
11:37am			Pregame	PA - "Turn Up" [Gent & Jaws]; Band - Drumline introduction to pregame show, which presents a medley of WVU tunes and West Virginia themed music, including "Fight, Mountaineers" [Knight], "Hail West Virginia" [McWhorther], "Good Old Mountain Dew" [Bascom Lamar Lunsford], "Simple Gifts" [Copland], "Fanfare for the Common Man" [Copland], "Alma Mater" [Corson]; PA - Recognition of Iraqi war veteran; Band - "Star-Spangled Banner" [Key]; Crowd - "U-S-A" chant; Band - "Country Roads [John Denver], "Hail West Virginia" (including "Let's Go Mountaineers" cheer), recap of "Country Roads" [John Denver]; Video highlighting West Virginia University athletic achievement; PA - "Seven Nation Army" [White Stripes] (Remix) ; Crowd and Video count down from 10 to entrance of the team; Mountaineer mascot fires long-rifle and leads team onto field; Band - "Hail West Virginia"; Crowd - Antiphonal "Let's Go - Mountaineers"; PA - "Zombie Nation" (Remix) [Kernkraft 400]; Video - <i>Rocky III</i> clip - "Prediction? Pain"
12:00	Q1 15:00		WVU kickoff to	

³¹⁶ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Oklahoma State Cowboys vs. West Virginia Mountaineers," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=332710277&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=332710277&[Page]eriod=0).

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			OKST	
12:01	14:50	1	OKST rush for 1	
		2	Pass for 3	PA - "Hells Bells" (intro) [AC/DC]
		3	Personal Foul penalty against WVU for 15	
		1	Pass for 9	
		2	Holding penalty against OKST for -10	
		2	Rush for 2	PA - "Hells Bells" (intro) [AC/DC]
		3	Sack for -6	
		4	OKST punt to WVU	Band - WVU on Offense
12:06	12:29	1	WVU pass for 7	
		2	Rush for no gain	
		3	Pass Interference penalty against OKST for 15	Band - "Looney Tunes" [Stalling]
		1	Rush for 3	
		2	Incomplete pass	
		3	Rush for 4	
		4	WVU punt to OKST	TV Timeout - PA - WVU Basketball advertisement; Band - "Locked Out of Heaven" [Bruno Mars], "Hail West Virginia" [McWhorther]
12:12	10:02	1	OKST rush for 9	
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]
		3	Rush for 5	
		1	Rush for -2	Band - "Imperial March" [Williams]
		2	Pass for 73, TD	
			Extra point good	
			OKST kickoff to WVU	TV Timeout - PA - WVU athletics advertisement, astronaut recognition; Band - "Hail West Virginia" [McWhorther] (including "Let's Go Mountaineers" cheer); PA - Lose Yourself [Eminem]; Band - WVU on Offense
12:19	8:32	1	WVU pass for 3	
		2	Rush for 3	
		3	WVU pass intercepted by OKST	Band - "Beethoven's 5th" [Beethoven]

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
12:21	7:16	1	OKST incomplete pass	Band - "Dies Irae"
		2	OKST pass intercepted by WVU, returned for a TD	PA - Train Whistle; Band - "Hail West Virginia" [McWhorther]; Official review of play; Band – "Jeopardy!" [Griffin]
			Extra point good	TV Timeout - Band - Repeated pitch during cheerleader push-ups; "Hail West Virginia" [McWhorther]; Crowd - Antiphonal "Let's Go - Mountaineers"; PA - "Jump Around" [House of Pain]
			WVU kickoff to OKST	PA - "Thunderstruck" [AC/DC]
12:30	6:53	1	OKST rush for 7	Band - "Can't Hold Us" [Macklemore]
		2	Rush for -1	PA - "Hells Bells" (intro) [AC/DC]
		3	Incomplete pass	Band - "Jaws" [Williams]
		4	OKST punt to WVU	Band - WVU on Offense
12:32	5:38	1	WVU incomplete pass	
		2	Incomplete pass	
		3	Incomplete pass	
		4	WVU punt to OKST	Band - "O Fortuna" [Orff]
12:34	5:07	1	OKST rush for 22	
		1	Rush for 2	Band - "Draught" [Schumann]
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]; Band - "Mars" [Holst]
		3	Incomplete pass	Band - "Jaws" [Williams]
		4	OKST punt to WVU	Band - WVU on Offense
12:37	4:07	1	WVU rush for 2	
		2	Pass for 13	
		1	Roughing the Passer penalty against OKST for 15	
		1	Pass for 5	
		2	Incomplete pass	
		3	Pass for 17	
		1	Pass for 4	
		2	Rush for -3	

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Pass for 17, TD	PA - Train Whistle; Band - "Hail West Virginia" [McWhorther]
			Extra point good	TV Timeout - Band - Repeated pitch during cheerleader push-ups; "Hail West Virginia" [McWhorther]; Crowd - antiphonal "Let's Go - Mountaineers"
			WVU kickoff to OKST	PA - "Seven Nation Army" [White Strips]
12:45	1:26	1	Rush for -1	
		2	Rush for 8	PA - "Hells Bells" (intro) [AC/DC]
		3	Incomplete pass	Band - "Mars" [Holst]
		4	OKST punt to WVU	Band - WVU on Offense
12:47	0:11	1	WVU incomplete pass	
		2	Pass for 3	
12:48			End of First Quarter	PA - Breast Cancer Awareness announcement, Volleyball team recognition; Band - "Hail West Virginia" [McWhorther], "Thrift Shop" [Macklemore]
	Q2 15:00	3	Pass for 38	
		1	Rush for 1	
		2	Rush for 5	
		3	Rush for -4	
		4	WVU punt to OKST	TV Timeout - PA - Coca-Cola sponsored "Fan of the Game," WVU basketball ticket advertisement; Band - "Kiss You" [One Direction]
12:57	13:04	1	Rush for -2	
		2	Pass for 6	PA - "Hells Bells" (intro) [AC/DC]
			Timeout OKST	PA - Recognition of WVU Neurosurgeon; Band - "Hail West Virginia" [McWhorther]; PA - WVU soccer ad; "My Songs Know What You Did in the Dark" [Fallout Boy], "Hells Bells" (intro) [AC/DC]
		3	Pass for 17	
		1	Rush for -1, fumble recovered by WVU	Official review - Band - "Jeopardy" [Griffin]; PA - "Mission: Impossible" [Schiffrin]; Band - "Hail West

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Virginia" [McWhorther]
1:07	11:43	1	WVU Incomplete pass	
		2	Rush for 1	
		3	Incomplete pass	
			Timeout WVU	Band - "Holiday" [Green Day]
		4	WVU Fieldgoal Good	Band - "Hail West Virginia" [McWhorther]; PA - "Seven Nation Army" [White Stripes]
			WVU kickoff to OKST	Band - "Night on Bald Mountain" [Mussorgsky]
1:13	10:43	1	OKST pass for 5	
		2	Rush for 5	
		1	Incomplete pass	
		2	Pass for 8	
		3	Rush for 14	
		1	Pass for 15	
			Timeout WVU	Band - "Fight, Mountaineers" [Knight]
		1	Rush for 2	
		2	Pass for 27, TD	
			Extra point good	TV Timeout - PA - Highlights of other Big 12 games, "Crowd Chant" [Joe Saurian]; Band - "Hail West Virginia" [McWhorther]; PA - "Zombie Nation" (remix) [Kernkraft 400]
			OKST kickoff to WVU	Band - WVU on Offense
1:22	8:15	1	WVU rush for 1	
		2	Pass Interference penalty against OKST for 15	
		1	Pass for 7	
		2	Incomplete pass	
		3	Pass for 9	
		1	Rush for no gain	

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	WVU pass intercepted by OKST	Band - "O Fortuna" [Orff]
1:26	6:31	1	OKST rush for no gain	
		2	Offsides penalty against WVU for 5	
		2	Pass for 17	
		1	Rush for 4	
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]
		3	Delay of Game penalty against OKST for -5	PA - "Hells Bells" (intro) [AC/DC]; Drumline plays
		3	Incomplete pass	
		4	OKST punt to WVU	Band - WVU on Offense
1:32	4:48	1	WVU rush for -8	
		2	Pass for 40	
		1	Rush for 4	
		2	Pass for 6	TV Timeout - Band - "Jeopardy!" [Griffin]; Crowd - antiphonal "Let's Go - Mountaineers"
		1	Rush for 1, TD	
			Extra point good	TV Timeout - PA - "We Will Rock You" [Queen]
			WVU kickoff to OKST	
1:42	2:43	1	OKST pass for 2	
		2	Rush for 3	PA - "Hells Bells" (intro) [AC/DC]
		3	Pass for 7	
		1	Rush for 4	
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]
		3	Rush for no gain	
			Timeout WVU	PA - "Thank God I'm a Country Boy" [John Denver], "Hells Bells" (intro) [AC/DC]
		4	Pass for 16	
		1	Rush for 1	
			Timeout OKST	
		2	Rush for -1	PA - "Hells Bells" (intro) [AC/DC]
		3	Incomplete pass	
		4	OKST Missed	PA - "Song 2" [Blur]

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Fieldgoal	
1:52	0:21	1	WVU rush for -1	
1:53			End of Second Quarter	
			Halftime	Band - Show on American Rock music, including "American Band" [Grand Funk Railroad], "Saturday Night's Alright" [Elton John], "Takin' Care of Business" [Bachman-Turner Overdrive], close with "Hail West Virginia" [McWhorther]; PA - Big 12 Conference ad, stadium rules disclaimer; "Crowd Chant" [Joe Saurian]; Band - "Hail West Virginia" [McWhorther]; PA - "Turn Up" [Gent and Jawns], "Higher" [Just Blaze & Baauer]
2:13	Q3 15:00		OKST kickoff to WVU	Band - WVU on Offense
		1	WVU rush for 4	
		2	Rush for 4	
		3	Rush for -3	
		4	WVU punt to OKST	Band - "Frankenstein" [Edgar Winter Group]
2:17	12:57	1	OKST rush for no gain	
		2	Pass for 25	
		1	Rush for 3	Band - "Imperial March" [Williams]
		2	Pass for 30, TD	
			Extra point good	TV Timeout - PA - WVU Alumni Association ad, men's basketball ad, other Big 12 game highlights, "Crowd Chant" [Joe Saurian]; Band - "Pretty Fly" [The Offspring]
			OKST kickoff to WVU	Band - WVU on Offense
2:21	11:35	1	WVU rush for no gain	
		2	Rush for 6	
		3	Pass for 12	
		1	Pass for 13	

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 8	
		2	Incomplete pass	
		3	Rush for 6	
		1	Rush for 6	
		2	Rush for 1	
		3	Rush for no gain	
		4	WVU Missed Fieldgoal	TV Timeout - PA - Athlete academic accomplishment recognition; Crowd - antiphonal "Let's Go - Mountaineers"; Band - "Fight, Mountaineers," "Good Old Mountain Dew" [Bascom Lamar Lunsford]
2:30	7:00	1	OKST incomplete pass	
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]
		3	Incomplete pass	Band - "Jaws" [Williams]
			OKST punt to WVU	TV Timeout - WVU on Offense
2:35	6:38	1	WVU incomplete pass	
		2	Incomplete pass	
		3	Incomplete pass	
		4	WVU punt to OKST	Band - "Can't Hold Us" [Macklemore]
2:38	6:11	1	OKST rush for 1	
		2	Rush for 8	PA - "Hells Bells" (intro) [AC/DC]
		3	Rush for 5	
		1	Incomplete pass	Band - "Beethoven's 5th" [Beethoven]
		2	Rush for 3	PA - "Hells Bells" (intro) [AC/DC]
		3	Incomplete pass	Band - "Jaws" [Williams]
		4	OKST punt to WVU	Band - WVU on Offense
2:43	4:32	1	WVU Incomplete pass	
		2	Rush for 25	
		1	Rush for 3	
		2	Incomplete pass	
		3	Incomplete pass	
		4	WVU punt to OKST	PA - Unidentified instrumental selection

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
2:46	3:03	1	Ineligible Downfield Pass penalty against OKST for -5	Band - "Dies Irae"
		1	Pass for 8	Band - "Mars" [Holst]
			Timeout WVU	PA - WVU social networking; Band - Unidentified rock song
		2	Rush for -3	PA - "Hells Bells" (intro) [AC/DC]
		3	Incomplete pass	
		4	OKST punt to WVU	Band - WVU on Offense
2:54	1:55	1	WVU incomplete pass	
		2	Rush for 2	
		3	Pass Interference penalty against OKST for 15	
		1	Pass for 44	
		1	Pass for 6	
		2	Incomplete pass	
		3	Incomplete pass	
			False Start penalty against WVU for -5	
		4	WVU Missed Fieldgoal	PA - Accelerating clapping effect
3:01	0:19	1	OKST rush for no gain	
3:01			End of Third Quarter	PA - T-shirt give-away announcement; Band - "Hey Baby" [Bruce Channel], "Fight, Mountaineers," "Good Ole Mountain Dew" [Bascom Lamar Lunsford]
3:05	Q4 15:00	2	Rush for 4	PA - "Hells Bells" (intro) [AC/DC]
		3	Pass for 13	
		1	Rush for 2	Band - "Frankenstein" [Edgar Winter Group]
		2	Pass for 6	PA - "Hells Bells" (intro) [AC/DC]
		3	Rush for -1	Band - Theme from Jaws [John Williams]

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	OKST punt to WVU	TV Timeout - PA - Other Big 12 game highlights, "Crowd Chant" [Joe Saurian]; Crowd - antiphonal "Let's Go - Mountaineers"; Band - selection drowned out by cheer
3:10	13:10	1	WVU incomplete pass	
		2	Incomplete pass	
			Delay of Game penalty against WVU for -5	
		3	Pass for 11	
		4	WVU punt to OKST	TV Timeout - PA - Traffic announcement, "Wake Me Up" [Avicii]; Band - "House of the Rising Sun" [Animals]; PA - Unidentified instrumental selection
3:16	12:15	1	OKST incomplete pass	
		2	Pass for 31	
		1	Rush for 6	
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]
		3	Personal Foul penalty against WVU for 15	
		1	Rush for 2	Visiting Crowd - "Let's Go Cowboys" cheer; Home crowd "Boo's" in return
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]; Band - "Mars" [Holst]
		3	Rush for -5	Band - "O Fortuna" [Orff]; Official review - Band - "Jeopardy" [Griffin]; PA - "Mission: Impossible" [Schifrin]
		4	OKST Missed Fieldgoal	TV Timeout - PA - "Seven Nation Army" [White Strips]
3:28	9:47	1	WVU pass for 3	
		2	Incomplete pass	
		3	Pass for 2	
		4	WVU punt to OKST	
3:31	8:32	1	Illegal Block penalty against OKST for -7	Band - "Imperial March" [Williams]
		1	Rush for 4	Band - "O Fortuna" [Orff]

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Incomplete pass	Band - "Jaws" [Williams]
		3	Incomplete pass	Band - "Seven Nation Army" [White Stripes]
		4	OKST punt to WVU	Band - WVU on Offense
3:34	7:27	1	WVU incomplete pass	
		2	Rush for 1	
		3	Pass for 17	
		1	Pass for 6	
		2	Sack for -3	
		3	Pass for 17	
		1	Rush for 4	
		2	Rush for no gain	
			Timeout OKST	PA - AAA sponsored; Band - "You're a Grand Ol' Flag" [George Cohan]
		3	Incomplete pass	
		4	WVU Fieldgoal Good	TV Timeout - Band - "Hail West Virginia" [McWhorther]; PA - "Zombie Nation" (remix) [Kernkraft 400]
			WVU kickoff to OKST	PA - "Let's Go" [Trick Daddy]
3:45	3:54	1	OKST pass for 4	
		2	Pass intercepted by WVU	
3:48	3:24	1	Rush for 2	
		2	Pass for 9	
		1	Pass for 11	Crowd - "Seven Nation Army" [White Stripes] (singing)
		1	Rush for 4	
			Delay of Game penalty against WVU for -5	
		2	Rush for -9	
			Timeout OKST	Band - "Fight, Mountaineers," "Good Old Mountain Dew" [Bascom Lamar Lunsford]
		3	Rush for no gain	
			Timeout OKST	Band - "Hail West Virginia" [McWhorther]

WVU vs. OKST, Morgantown, WV, September 28, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	WVU Fieldgoal Good	TV Timeout - Band - "Hail West Virginia" [McWhorther]; PA - "Seven Nation Army" [White Strips]
			WVU kickoff to OKST	PA - "Crazy Train" [Ozzy Osbourne]
3:56	1:28	1	OKST incomplete pass	
		2	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]; Band - "Imperial March" [Williams]
		3	Incomplete pass	PA - "Hells Bells" (intro) [AC/DC]; Band - "O Fortuna" [Orff]
		4	Rush for 7, turnover to WVU on downs	Band - "Hail West Virginia" [McWhorther]
4:03	0:58	1	WVU rush for -1	
		2	Rush for -1	
			End of Fourth Quarter	Band - "Hail West Virginia" [McWhorther]; PA - "Country Roads" [John Denver], "Don't Stop Believing" [Journey]; Band - "Celebration" [Kool and the Gang], "American Band" [Grand Funk Railroad], "El Tigre" [John Higgins], sings "Alma Mater" [Corson]

UNIVERSITY OF MICHIGAN (MICH) VS. UNIVERSITY OF MINNESOTA (MINN)
Ann Arbor, Michigan, October 5, 2013³¹⁷

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
2:58pm			Pregame	PA - "Started from the Bottom" [Drake], "Swag Surfin" [F.L.Y.], "All the Way Turnt Up" [Roscoe Dash]; "I Don't Want to Stop" [Ozzy Osbourne], "Let's Go" [Little Jon], "We Still in this Bitch" [B.o.B], "We Own It" [2 Chainz], "Remember the Name" [Fort Minor], team introductions; Pregame show introduced by alumni band playing "The Victors"; PA - Band intro video; Band - pregame show includes Fanfare on "The Victors," "Let's Go Blue" [Carl]; Cheer - "Locomotive Cheer," accelerating spelling of Michigan; PA - recognition of athletic championship anniversaries, athletic promotion video, "Thunderstruck" [AC/DC] (loop); Band - "The Victors," "Star-Spangled Banner" [Key], "The Victors"; PA - "We Ready" [Archie Eversole], "Seven Nation Army" [White Stripes]
3:36	Q1 15:00		MICH kickoff to MINN	PA - "Hells Bells" [AC/DC]
3:37	14:47	1	MINN rush for 2	Drumline plays
		2	Pass for 2	Drumline plays
		3	Rush for -4, fumble recovered by MICH	Band - "The Victors"
3:40	13:30	1	MICH rush for 4	Drumline plays
		2	Rush for 5	Drumline plays

³¹⁷ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Minnesota Golden Gophers vs. Michigan Wolverines," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=332780130&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=332780130&[Page]eriod=0).

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Rush for 4	Band - "Let's Go Blue" [Carl]
		1	Rush for 14	Band - "Let's Go Blue" [Carl]
		1	Rush for no gain	Drumline plays
		2	Rush for 8, TD	Band - "The Victors"
			Extra point good	Band - "The Victors" (low volume during the play, raise level after), "Let's Go Blue" [Carl]; PA - Homecoming welcome announcement; Band - "The Victors"
			MICH kickoff to MINN	Drumline plays; PA - "Back in Black" [AC/DC]
3:47	10:36	1	MINN rush for 3	Drumline plays
		2	Rush for 6	Band - MICH Defense 1
		3	Rush for 2	Drumline plays
		1	Pass for 9	Drumline plays
		2	Pass for no gain	Band - MICH Defense 1
		3	Rush for 1	Drumline plays
		1	Rush for no gain	Drumline plays
		2	Rush for 7	Drumline plays
		3	Pass for 12	Band - MICH Defense 1
		1	Rush for 18	Drumline plays
			False Start penalty against MINN for -5	PA - "Seven Nation Army" [White Stripes]
		1	Rush for 10	Drumline plays
		2	Rush for 1	Band - MICH Defense 1; PA - "Hells Bells" [AC/DC]
		3	Rush for 4	Drumline plays
		1	Rush for no gain	Band - Unidentified selection
		2	Rush for no gain	Drumline plays
		3	Pass for 7, TD	
			Extra point good	TV Timeout - 2012-2013 National championship recognition; Band - "The Victors," "Take on Me" [A-ha]
			MINN kickoff to MICH	TV Timeout - Drumline plays; PA - Announcement about sing-along halftime show, with instructions for participation; Band - "The Victors," "Let's Go Blue" [Carl]
4:05	0:52	1	MICH rush for 5	Drumline plays
		2	Rush for 4	

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
4:09			End of First Quarter	Drumline feature; PA - "I Can't Help Myself" [Four Tops], "Get Ready" [The Temptations]
	Q2 15:00	3	Rush for no gain	Drumline plays
		4	MICH punt to MINN	TV Timeout - PA - Other college football scores; Band - "Everytime We Touch" [Cascada]
4:14	14:08	1	MINN rush for 5	Drumline plays
		2	Rush for 4	Band - MICH Defense 1
		3	Rush for 3	Drumline plays
		1	Rush for 2	Drumline plays
		2	Rush for 3	Band - MICH Defense 1
		3	Rush for 5	Drumline plays
		1	Rush for 2	Drumline plays
		2	Rush for -1	Band - MICH Defense 1
		3	Incomplete pass	Band - MICH Defense 2
		4	MINN punt to MICH	TV Timeout - Video - Spotlight on other MICH sports, cheer featuring football players saying "Let's Go" and the crowd responding "Blue"; PA - "Blurred Lines" [Robin Thicke] (Band representative asked PA to play music, because the MICH offense was situated directly in front of the band)
4:23	8:53	1	Rush for no gain	
		2	Pass for 9	
		3	Rush for 2	Band - MICH Cheer 1
		1	Pass for 13	Band - MICH Cheer 1
		1	Rush for no gain	Drumline plays
		2	Pass for 7	Drumline plays
		3	Pass for 9	Band - "Let's Go Blue" [Carl]
		1	Incomplete pass	Drumline plays
		2	Pass for 2	
		3	Incomplete pass	
		3	MICH punt to MINN	TV Timeout - Alumni Band - "Let's Go Blue" [Carl]; PA - Recognition of MICH women's softball; Crowd - Antiphonal "Go - Blue" cheer; PA - "Seven Nation

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Army" [White Stripes]
4:33	3:35	1	Rush for 3	PA - "Hells Bells" [AC/DC]
		2	Rush for 1	Drumline plays
			Timeout MICH	Alumni band - "The Victors"; PA - "Seven Nation Army" [White Stripes]
		3	Rush for 4	
			Timeout MICH	PA - "Blurred Lines" [Robin Thicke]
		4	MICH punt to MINN	PA - Reiteration of crowd's role in sing-along halftime show, "Build Me Up Buttercup" [The Foundations], "Dynamite" [Taio Cruz]
4:40	2:35	1	MINN pass for 18	
		1	Rush for 5	
		2	Sacked for -9	
			Timeout MICH	Alumni band - "The Victors," PA - "Wait" [Ying Yang Twins]
		4	Pass for 24, TD	Alumni band - "The Victors"
			Extra point good	Alumni band - "The Victors" (low volume during the play, raise level after), "Let's Go Blue" [Carl]; PA - Homecoming welcome announcement; Band - "The Victors" (over a Latin groove), "The Victors" (traditional); PA - "Thunderstruck" [AC/DC]
			MICH kickoff to MINN	Drumline plays
4:47	1:25	1	False start penalty against MINN for -5	PA - "Hells Bells" [AC/DC]
		2	Rush for 1	
		3	Rush for 1	

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
4:49			End of Second Quarter	Band - Halftime "sing-along" show, including "New York, New York" [Frank Sinatra], "Red Solo Cup" [Toby Keith], "Old Time Rock 'n Roll" [Bob Seeger], "Sweet Caroline" [Neil Diamond], "Radioactive" [Imagine Dragons], joined by Alumni Band, "Livin' on a Prayer" [Bon Jovi], "Don't Stop Believing" [Journey], "I've Got Friends in Low Places" [Garth Brooks], "Hey Jude" [The Beatles], close with traditional tunes "Temptation" [Bilik], "Hawaiian War Chant" [Bilik], "The Victors"; PA - Other Michigan sports playing this week, homecoming welcome video, accompanied by "Lose Yourself" [Eminem], "Sandstorm" [Darude]
5:11	Q3 15:00		MINN kickoff to MICH	
5:11	15:00	1	Rush for 14	
		1	Rush for 2	Drumline plays
		2	Rush for 8	Band - "Let's Go Blue" [Carl]
		1	Rush for 9	
			False start penalty against MICH for -5	
		2	Pass for 22	Drumline plays
		1	Rush for -1	
		2	Incomplete pass	Drumline plays
		3	Pass for 21	Band - MICH Cheer 1
		1	Rush for 2, TD	Band - "The Victors"
			Extra point good	TV Timeout - Band - "The Victors" (low volume during the play, raise level after); Alumni band simultaneously plays "The Victors" a few seconds behind main band; Band - "Respect" [Aretha Franklin], "Let's Go Blue" [Carl]
			MICH kickoff to	Drumline plays

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			MINN	
5:24	10:08	1	MINN rush for -2	Drumline plays
		2	Pass for 10	Drumline plays
		3	Pass for 16	Drumline plays
		1	Rush for 12	Drumline plays
		1	Pass for 14	Drumline plays
		1	Rush for 7	Drumline plays
		2	Sacked for -3	Band - MICH Defense 1; PA - "Hells Bells" [AC/DC]
		3	Delay of Game penalty against MINN for -5	PA - "Seven Nation Army" [White Stripes]
		3	Pass for 6	Band - MICH Defense 2
		4	Field goal good	TV Timeout - PA - Thanks for participating in the "sing-along" halftime show; Band - "Shout" [Isley Brothers]
			MINN kickoff to MICH	Drumline plays
5:34	4:26	1	MICH rush for 2	(During this possession, the Michigan fans execute an elaborate series of variations on the wave, which they only do when leading their opponent in the third quarter)
		2	Rush for 1	
		3	Pass for 12	Drumline plays
		1	Pass for 30	Drumline plays
		1	Rush for 1	Drumline plays
		2	Rush for 4	
			Timeout MICH	PA - University advertisement; Band - "The Victors"
		3	Rush for 13	Band - "Let's Go Blue" [Carl]
		1	Rush for 12, TD	Band - "The Victors"
			Extra point good	Band - "The Victors" (low volume during the play, raise level after)
			MICH kickoff to MINN	
5:46	0:11	1	MINN rush for 5	
5:46			End of Third Quarter	Band - "I Can't Turn You Loose" [Otis Reading]; PA - "Shout" [Isley Brothers], "Hells Bells"

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				[AC/DC]
	Q4 15:00	2	Pass for 14	Drumline plays
		1	Incomplete pass	Drumline plays
		2	Rush for 8	Injury Timeout - Band - "Radioactive" [Imagine Dragons] (as the injured player walks off the field)
		3	Rush for 1	
			Timeout MINN	Drumline plays
		4	Rush for 3	Drumline plays
		1	Pass for 15	Drumline plays
		1	Rush for 2	Drumline plays
			False Start penalty against MINN for -5	PA - "Seven Nation Army" [White Stripes]
		2	Pass for 8	Band - MICH Defense 1
		3	Incomplete pass	Band - MICH Defense 2
		4	Field goal good	TV Timeout - PA - Attendance announcement; Band - "The Victors" (march intro), "Let's Go Blue" [Carl]; "Sandstorm" [Darude]
			MINN kickoff to MICH	Drumline plays
6:04	10:07	1	Rush for 4	Drumline plays
		2	Rush for 1	Drumline plays
		3	Incomplete pass	Drumline plays
		4	MICH punt to MINN	TV Timeout - PA - Other college football scores; Band - "MICH Cheer 1," "Let's Go Blue" [Carl]
6:09	8:34	1	MINN rush for 1	Drumline plays
		2	Pass for 18	Drumline plays
		1	Incomplete pass	Drumline plays
		2	Incomplete pass	Band - MICH Defense 1
		3	Incomplete pass	Band - MICH Defense 2
		4	MINN punt to MICH	TV Timeout - PA - Traffic and safety notice; Band - "Black Dog" [Led Zeppelin], "Let's Go Blue" [Carl]
6:16	7:02	1	MICH rush for -1	Drumline plays

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Offside penalty against MINN for 5	
			Timeout MICH	Band - "William Tell" [Rossini]
		2	Pass for 22	Drumline plays
		1	Rush for -1	
		2	Rush for -1	
			Timeout MINN	Drumline plays; Band - "Rocky and Bullwinkle" [Steiner]
		3	Pass for 46	Drumline plays
		1	Rush for 2	
		2	Rush for no gain	
		3	Rush for 2, TD	Alumni band and university band both play "The Victors" (out of sync)
			Extra point good	Alumni band and university band - "The Victors" (out of sync, but both both use - low volume during the play, raise level after); Band - "Let's Go Blue" [Carl]
			MICH kick to MINN	Drumline plays
6:27	2:36	1	MINN pass for 14	
			Offside penalty against MICH for 5	
		1	Rush for 3	Drumline plays
		2	Rush for 7	Drumline plays
		1	Pass intercepted by MICH, returned for TD	Band - "The Victors"
			Extra point good	Band - "The Victors" (low volume during the play, raise level after), "Let's Go Blue" [Carl]
			MICH kick to MINN	Drumline plays
6:31	1:19	1	MINN rush for 9	Drumline plays
		2	Rush for no gain	Band - "The Victors"
6:33	0:00		End of Fourth Quarter	Band - "Let's Go Blue" [Carl], "The Victors" (march intro), "I've Got Friends in Low Places" [Garth Brooks], "Hey Jude" [The Beatles], alumni band joins MICH band "Temptation" [Bilik], "Hawaiian War Chant" [Bilik], "The Yellow and Blue" [Gayley],

MICH vs. MINN, Ann Arbor, MI, October 5, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				"The Victors"

UNIVERSITY OF SOUTHERN CALIFORNIA (USC) VS. UNIVERSITY OF ARIZONA (ZONA)
Los Angeles, California, October 10, 2013³¹⁸

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
7:11pm			Pregame	PA - "Titanium" [David Guetta]; Band - "Tribute to Troy" [Broadwell], "Fight On" [Sweet], "America the Beautiful" [Ward], "Star-Spangled Banner" [Key] (with fireworks), "Blow Me Away" [Breaking Benjamin], "Conquest" [Alfred Newman]; Video - USC history highlight reel; Band - "Fight On" [Sweet] (sung), "Tribute to Troy" [Broadwell], Drumline cheer, "Tribute to Troy" [Broadwell]; Coin flip sponsored by Farmer's Insurance; Band - "Coach O" cheer; PA - (initially over band) "Lose Yourself" [Eminem]; Band - (initially over PA) "All I Do is Win" [DJ Khaled], drumline cheer
7:35	Q1 15:00		ZONA kickoff to USC	Visiting crowd - "Arizona" cheer
7:36	15:00	1	USC rush for no gain	Drumline plays
		2	Pass for 5	Band - "Charge" cheer
		3	Incomplete pass	Visiting crowd - "U of A" cheer
		4	USC punt to ZONA	Band - "Tribute to Troy" [Broadwell], drumline plays
7:39	13:35	1	ZONA incomplete pass	Band - "Tribute to Troy" [Broadwell]
		2	Rush for 3	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Sacked for -6	Band - "Another One Bites the Dust" [Queen]

³¹⁸ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Arizona Wildcats vs. USC Trojans," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=332830030&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=332830030&[Page]eriod=0).

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	ZONA punt to USC	TV Timeout - ZONA cheerleaders - "Let's Go U of A"; PA - seat upgrade winners sponsored by Honda, tailgaters of the game sponsored by Farmer John; Band - "California Love" [Tupac Shakur], "Seven Nation Army" [White Stripes]
7:42	12:30	1	USC pass for 62, TD	Band - "Fight On" [Sweet]
			Extra point good	TV Timeout - Band - "Fight On" [Sweet] (sung with bass during play, full ensemble after), "Conquest" [Newman], drumline cheer; PA - Trader Joe's sponsorship; Band (initially over PA) - "All I Do is Win" [DJ Khaled], drumline plays
			USC kickoff to ZONA	Drumline plays, "Defense" cheer
7:46	12:21	1	ZONA rush for 11	Drumline plays
		1	Pass for 14	Drumline plays
		1	Incomplete pass	Band - "Tribute to Troy" [Broadwell]
		2	Rush for 6	Drumline plays
		3	Pass for 11	Drumline plays, "Defense" cheer
		1	Pass for 5	Drumline plays
		2	Pass for no gain	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Pass for 7	Drumline plays
		1	Rush for no gain	Band - "Tribute to Troy" [Broadwell]
		2	Rush for 6	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Sacked for -4	Band - "Another One Bites the Dust" [Queen], drumline plays
		4	ZONA missed fieldgoal	TV Timeout - Band - "Tribute to Troy" [Broadwell]; PA - Recognition of USC golfer; Band -

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				"Fight On" [Sweet], Drumline "Let's Go Trojans" cheer
7:55	7:43	1	USC rush for 10	Band - "Fight On" [Sweet]
		1	Rush for 4	Drumline plays
		2	Pass for 7	Band - "Fight On" [Sweet]
		1	Holding penalty against USC for - 10	Band - "Imperial March" [Williams]
		1	Pass for 4	Drumline plays
		2	Pass for 63, TD	Band - "Fight On" [Sweet]
			Extra point good	Band - "Fight On" [Sweet] (sung with bass during play, full ensemble after), "Conquest" [Alfred Newman]; Drumline - "Southern California" spell-out cheer; Band - "Coach O," Drumline plays
			USC kickoff to ZONA	Drumline - "Defense" cheer
8:02	5:02	1	ZONA rush for 7	Drumline plays
		2	Rush for 1	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Incomplete pass	Band - "Tribute to Troy" [Broadwell]; Drumline plays
		4	ZONA punt to USC	TV Timeout - PA - Cancer survivor recognition; Band (simultaneously with PA) - Unidentified selection; Drumline plays
8:05	4:05	1	USC rush for 3	
		2	Pass for 18	Band - "Fight On" [Sweet]
		1	Rush for 3	Drumline plays
		2	Incomplete pass	Band - "Charge" cheer
		3	Incomplete pass	Official Review - Band - "The Stone" [Earth, Wind, and Fire]
		4	USC punt to ZONA	Drumline plays
8:11	2:17	1	ZONA rush for 8	Drumline plays
		2	Rush for 1	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Rush for 2	Drumline - "Defense" cheer
		1	Rush for 5, fumble recovered by ZONA	Band - "Tribute to Troy" [Broadwell]
		2	Pass for 26	Band - USC Defense 1
		1	Rush for 1	Drumline plays
8:14			End of First Quarter	Military recognition sponsored by Wells Fargo
	Q2 15:00	2	Pass for 32	Band - Unidentified selection
		1	Pass for 14	Drumline plays
		1	Rush for 11	Drumline plays
		1	Sacked for -2	Band - "Another One Bites the Dust" [Queen]
		2	Rush for 3	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Incomplete pass	
		4	Delay of game penalty against ZONA	
		4	Field Goal Good	TV Timeout - PA - Jet Blue sponsorship; Band - "Fight On" [Sweet], "Seven Nation Army" [White Stripes], drumline plays
			ZONA kickoff to USC	
8:22	12:42	1	USC rush for 1	Drumline plays
		2	Incomplete pass	Band - "Charge" cheer
		3	Pass for 39, personal foul penalty against ZONA for 15	Band - "Fight On" [Sweet], Band – Unidentified selection
		1	Rush for no gain	Drumline plays
		2	Incomplete pass	Band - "Charge" cheer
		3	Incomplete pass	
		4	Timeout ZONA	Band - "My Songs Know What You Did in the Dark" [Fallout Boy]; PA - Recognition of USC cancer research; Band - "Tribute to Troy" [Broadwell], "Coach O"
		4	USC punt to ZONA	Drumline plays

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
8:31	10:30	1	ZONA rush for 3	Drumline plays
		2	Pass for 14	Drumline plays
		1	Rush for 2	Drumline plays
		2	Incomplete pass	Band - "Tribute to Troy" [Broadwell]; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Pass for 3	Band - "Tribute to Troy" [Broadwell]
		4	ZONA punt blocked by USC	TV Timeout - Band - Unidentified selection; PA - USC athletic donor recognition, USC faculty spotlight sponsored by BMW; Band - "Seven Nation Army" [White Stripes], drumline plays; ZONA cheerleaders - "Arizona" cheer
8:38	8:47	1	USC incomplete pass	Drumline plays
		2	Rush for 3	Band - "Charge" cheer
		3	Pass for 20	Band - "Fight On" [Sweet]
		1	Rush for -3	Drumline plays
		2	Roughing the passer penalty against ZONA for 11	Band - "Hello, I Love You, Won't You Tell Me Your Name" [The Doors]
		1	Rush for 11, TD	Band - "Fight On" [Sweet]
			Extra point good	TV Timeout - Band - "Fight On" [Sweet] (sung with bass during play, full ensemble after), "Conquest" [Alfred Newman], "All I Do is Win" [DJ Khaled]; Drumline plays
			USC kickoff to ZONA	Drumline plays
8:45	6:40	1	ZONA pass for 7	Drumline plays
		2	Rush for 1	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Holding penalty against ZONA for -10	Band - "Hello, I Love You, Won't You Tell Me Your Name" [The Doors]; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Nation]
		3	Pass for no gain	Band - "Conquest" [Alfred Newman], drumline plays
		4	ZONA punt to USC	
8:50	4:49	1	USC rush for 3	Drumline plays
		2	Rush for 11	Band - "Fight On" [Sweet]
		1	Rush for 20	Band - "Fight On" [Sweet]
		1	Rush for 2, personal foul penalty against ZONA for 11	Band - "Hello, I Love You, Won't You Tell Me Your Name" [The Doors]
		1	Rush for 6	Drumline plays
		2	Rush for 4	
		1	Rush for 1, TD	Band - "Fight On" [Sweet]
			Extra point good	Band - "Fight On" [Sweet] (sung with bass during play, full ensemble after), "Conquest" [Alfred Newman]; Drumline plays
			USC kickoff to ZONA	
8:56	2:08	1	ZONA pass for 6	Drumline plays
		2	Pass for 6	
		1	Pass for 6	
		2	Pass for 57, TD	
			Extra point good	TV Timeout - PA - "Champion" [Kanye West]
			ZONA kickoff to USC	
9:00	0:56	1	USC rush for 4	
		2	Rush for 11	
		1	Rush for 3	

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
9:02			End of Second Quarter	Halftime: Video - Unintelligible announcement; PA - Recognition of USC rowing teams; Band - 2013 popular selections including "Get Lucky" [Daft Punk], "Suit and Tie" [Justin Timberlake], "Runaway Baby" [Bruno Mars], "The Fox" [Ylvis]; PA - Recognition of USC athletics and Olympic athletes, "My Songs Know What You Did in the Dark" [Fallout Boy], "Good Feeling" [Avicii]; Video: USC football history highlights; Band - (initially over PA) "Fight On" [Sweet], "Tribute to Troy" [Broadwell], PA - (initially over band) "Lose Yourself" [Eminem]; Band - (initially over PA) "All I Do is Win" [DJ Khaled], drumline plays; Video - Coach Orgeron declares "We Are Trojans"
9:23	Q3 15:00		USC kickoff to ZONA	
9:23	15:00	1	Offsides penalty against USC for 5	
		1	ZONA incomplete pass	Band - "Tribute to Troy" [Broadwell]
		2	Rush for 6	Drumline plays
		1	Pass for 6	Drumline plays
		2	Incomplete pass	Band - "Tribute to Troy" [Broadwell]; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Rush for 9	
		1	Incomplete pass	Band - "Tribute to Troy" [Broadwell]
		2	Pass for 2	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Incomplete pass	Band - "Tribute to Troy" [Broadwell]; Drumline plays

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	ZONA punt to USC	TV Timeout - PA - USC Track and Field Recognition; Band - "Fight On" [Sweet], "Seven Nation Army" [White Stripes]
9:31	12:46	1	USC incomplete pass	Drumline plays
		2	Rush for 6	Band - "Charge" cheer
		3	Pass for 12	Band - "Fight On" [Sweet]
		1	Incomplete pass	Drumline plays
		2	Rush for -1	Band - "Charge" cheer
		3	Rush for 34	Band - "Fight On" [Sweet]
		1	Holding penalty against USC for -10	Band - "Imperial March" [Williams]
		1	Incomplete pass	Drumline plays
		2	Rush for 7	Band - "Charge" cheer
		3	Pass for 1	
		4	USC Field Goal Good	Band - "Fight On" [Sweet]; Drumline - "Southern California" spellout cheer; Band - "Coach O" cheer
			USC kickoff to ZONA	Drumline plays; PA - Unidentified instrumental selection
9:41	8:15	1	ZONA rush for -3	Drumline plays
		2	Rush for 3	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Incomplete pass	Band - "Tribute to Troy" [Broadwell], drumline plays
		4	ZONA punt to USC	TV Timeout - PA - USC Sciences recognition; Band - "Fight On" [Sweet], "Seven Nation Army" [White Stripes]
9:48	6:55	1	USC rush for 22	Band - "Fight On" [Sweet]
		1	Rush for 12	Band - "Fight On" [Sweet]
		1	Rush for 2	Drumline plays
		2	Incomplete pass	Band - "Charge" cheer
			Timeout USC	PA - Sponsorship by Lawry's Restaurant, "Call of the Game" by USC radio; Band - Unidentified selection, "Fight On" [Sweet]
		3	Incomplete pass	

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	USC punt to ZONA	Band - "Tribute to Troy" [Broadwell], drumline plays
9:54	4:55	1	ZONA rush for 39	Band - USC Defense 1
		1	Rush for 1	Drumline plays
		1	Pass for 45, TD	Drumline plays
			Extra point good	TV Timeout - Drumline plays; Band - "Sunshine of Your Love" [Cream]
			ZONA kickoff to USC	Drumline plays
10:00	4:03	1	USC pass for 18	Band - "Fight On" [Sweet]
		1	Rush for 1	Drumline plays
		2	Pass for 11	Band - "Fight On" [Sweet]
		1	Rush for 6	Drumline plays
		2	Rush for -1	Band - "Charge" cheer
		3	Pass for 5	Band - "Fight On" [Sweet]
			Timeout USC	Band - "Frankenstein" [Edgar Winter Group]
		1	Pass for 29	Band - "Fight On" [Sweet]
10:06			End of Third Quarter	Total stadium - "Lighting of the Torch" presented by Allstate; Band - "William Tell" [Rossini]; Drumline "Southern California" spellout cheer, other selection
	Q4 15:00	1	Incomplete pass	Drumline plays
		2	Rush for 4, TD	Band - "Fight On" [Sweet]
			Extra point good	Band - "Fight On" [Sweet] (sung with bass during play, full ensemble after), "Conquest" [Newman]; Drumline plays
			USC kickoff to ZONA	Drumline plays
10:14	14:46	1	ZONA incomplete pass	Band - "Tribute to Troy" [Broadwell]
		2	Rush for 5	Drumline
		3	Incomplete pass	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		4	ZONA punt to USC	TV Timeout - Band - "Tribute to Troy" [Broadwell], "The Kids Aren't Alright" [Offspring], "Seven

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Nation Army" [White Stripes)
10:18	13:58	1	USC rush for 4	Drumline plays
		2	Rush for 14	Band - "Tribute to Troy" [Broadwell]
		1	Rush for 3	Drumline plays
		2	Incomplete pass	Band - "Charge" cheer
		3	Incomplete pass	Band - USC Defense 1
		4	USC punt to ZONA	TV Timeout - Band - USC Defense 2, drumline plays
10:24	11:41	1	ZONA rush for 5	Drumline plays
		2	Incomplete pass	Band - "Tribute to Troy" [Broadwell]; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Rush for 11	Drumline plays
		1	Incomplete pass	Band - "Tribute to Troy" [Broadwell]
		2	Pass for no gain	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Pass for 12	Drumline plays
		1	Rush for 3	Drumline plays
		2	Incomplete pass	Band - "Tribute to Troy" [Broadwell]; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		3	Pass for 10	Drumline plays
		1	Rush for 5	Band - "Tribute to Troy" [Broadwell]
		2	Pass for 9	Drumline plays
		1	Incomplete pass	Drumline plays
		2	Pass for 9	Band - "Tribute to Troy" [Broadwell]
		3	Rush for 2	Drumline plays; PA - "Hells Bells" intro with "Kernkraft 400" [Zombie Nation]
		1	Pass for 10	Drumline plays
		1	Rush for 11	Drumline plays
		1	Pass for 9, TD	Official Review - Drumline plays; Band - USC Defense 2

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Extra point good	TV Timeout - Band - USC Defense 2 continues; Video - (over band) USC highlights; Band - "Fight On" [Sweet]
			ZONA punt to USC	PA - Unidentified instrumental selection
10:37	6:48	1	Rush for 1	Drumline plays
		2	Holding penalty against USC for - 10	Band - "Imperial March" [Williams]
		2	Rush for -1	Band - "Charge" cheer
		3	Pass for 3	
			Timeout ZONA	Band - "Tribute to Troy" [Broadwell]
		4	USC punt to ZONA	TV Timeout - Band - USC Defense 1, "Locked Out of Heaven" [Bruno Mars], Drumline plays
10:44	4:37	1	Pass for 14	Drumline plays
		2	Pass for 28, TD	Drumline plays
			Extra point good	Band - "Fight On" [Sweet]
			ZONA kickoff to USC	
10:48	4:18	1	USC rush for 8	Drumline plays
		2	Rush for 12	Band - "Fight On" [Sweet]
		1	Rush for 3	Drumline plays
			Timeout ZONA	Band - "Fight On" [Sweet]
		2	Rush for 8	Band - "Fight On" [Sweet]
		1	Rush for no gain	
			Timeout ZONA	Band - "Fight On" [Sweet]
		2	Rush for 2	
			Timeout USC	Band - "Fight On" [Sweet]
		3	Rush for 10	Band - "Fight On" [Sweet]
		1	Twelve Men on the Field penalty against USC for - 5	
		1	Rush for -2	
		2	Rush for -2	

USC vs. ZONA, Los Angeles, CA, October 10, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
10:55			End of Fourth Quarter	Band - "Tribute to Troy" [Broadwell], "Conquest" [Newman], "Coach O" cheer, drumline leads band onto the field for post-game performance, "Conquest" [Alfred Newman], Alma mater, "Tusk" [Fleetwood Mac], "The Kids Aren't Alright" [Offspring], ""The Fox" [Ylvis], "Heartbreaker" [Pat Benatar], "Frankenstein" [Edgar Winter Group], "Shout" [Isley Brothers], "Conquest" [Newman]

UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA) VS. UNIVERSITY OF CALIFORNIA, BERKELEY (CAL)
Pasadena, California, October 12, 2013³¹⁹

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
7:15pm			Pregame	CAL pregame: "Big C" [McLaren], "Fight for California"; UCLA pregame: "Strike Up the Band" [Gershwin], "Star-Spangled Banner" [Key], "Sons of Westwood" [McLaren], "Mighty Bruins" [Conti]; Video - Players welcome audience, ring "victory bell," players walk from locker room accompanied by "Enter the Battlefield" [Helmut VonLichten]; Cheers - "Bruins Spellout," "8 Clap"; PA - "Welcome to the Jungle" [Guns 'n' Roses]
7:35	Q1 15:00		UCLA kickoff to CAL	PA - Honda sponsored recognition of team managers
7:36	14:45	1	CAL pass for -1	
		2	Incomplete pass	PA - Victory Bell
		3	Pass for 2	
		4	CAL punt to UCLA	
7:38	13:45	1	UCLA rush for 5	PA - "We Will Rock You" [Queen]
		2	Pass for 43	
		1	Incomplete pass	
			False start penalty on UCLA for -5	
		2	Rush for 5	Drumline plays
		3	Pass for 6	
			Timeout UCLA	Cheer squad - "Bruins Spellout"
		4	Field goal good	TV timeout - Band - "Mighty Bruins" [Conti]; PA - Victory Bell, Top 25 Scores sponsored by BMW; Band - Drumline cheer
			UCLA kickoff to CAL	Cheer squad - "Defense"

³¹⁹ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "California Golden Bears vs. UCLA Bruins," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=332850026&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=332850026&[Page]eriod=0).

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
7:47	11:44		False start penalty on CAL for -5	
		1	CAL rush for 4	
		2	Incomplete pass	
			Offsides penalty on CAL	
		3	Sack for -12	
		4	CAL punt to UCLA	TV timeout - PA - "Levels" [Avicii], Party rental advertisement; Band - "Crazy in Love" [Beyoncé]
7:53	10:30	1	UCLA rush for 3	
			Holding penalty against UCLA for -10	
		2	Pass for 9	
		3	Rush for 7	
		4	UCLA punt to CAL	TV timeout - PA - Unidentified instrumental selection, Performance by Junior Spirit Squad to "Any Way You Want It" [Journey]
7:58	8:16	1	CAL incomplete pass	
		2	Pass for 4	Cheer squad - Victory Bell
		3	Pass for 4	
		4	CAL punt to UCLA	Band - "Sons of Westwood" [McLaren]
8:00	6:54	1	UCLA rush for 3	Drumline plays
		2	Pass for 14	
		1	Pass for 9	
		2	Rush for 2	
		1	Pass for 13	
		2	Pass for 18, TD	Band - "Mighty Bruins" [Conti],
			Extra point good	TV timeout - "Mighty Bruins" [Conti],
			UCLA kickoff to CAL	
8:04	4:57	1	Call pass for 11	
		1	Rush for 2	
		2	Pass for 5	Cheer squad - Victory Bell
		3	Rush for no gain	
		4	CAL punt to UCLA	

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
8:08	3:09		Illegal Formation penalty against UCLA	
		1	UCLA rush for 2	
		2	Pass for 13	
		1	Rush for 1	
		2	Rush for 10	Band - "Sons of Westwood" [McLaren]
		1	Pass for -4	Drumline plays
		2	Pass for 24	Band - "Sons of Westwood" [McLaren]
		1	Pass for 5	
8:12			End of First Quarter	Video - Troy Aikman recognizes Terry Donahue; Band - Unidentified selection
	Q2 15:00	2	Rush for no gain	
		3	Pass for 12	
		1	Pass for 18	
		1	Rush for 1, TD	Band - "Mighty Bruins" [Conti]; PA - Victory Bell
			Extra point good	TV Timeout - Band - "Mighty Bruins" [Conti]; PA - Victory Bell, former player recognition sponsored by Adidas; Band - Unidentified selection
			UCLA kickoff to CAL	
8:21	13:29	1	CAL rush for 5	
		2	Rush for 1	
		3	Incomplete pass	
		4	CAL punt to UCLA	TV Timeout - PA - Ticketmaster ad; Band - Unidentified selection; Crowd - Wave
8:26	12:26	1	UCLA pass for 1	
		2	Rush for 10	
		1	Incomplete pass	
		2	Rush for 8	Drumline plays
		3	Pass for no gain	
		4	UCLA punt to CAL	TV Timeout - UCLA Healthcare recognition; Crowd - "Go Bruins"

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				cheer
8:31	10:39	1	CAL incomplete pass	
		2	Pass for 20	
		1	Pass for 8	
		2	Incomplete pass	PA - Victory Bell
		3	Rush for no gain	
		4	Field Goal good	TV Timeout - CAL band - "Fight for California"; Video - UCLA highlight
			CAL kickoff to UCLA	
8:38	9:13	1	UCLA rush for 1	
		2	Pass for 7	
		3	Rush for 1	
		4	UCLA punt to CAL	
8:40	7:45	1	CAL pass for -8	Drumline plays
		2	Pass for 23	
		1	Holding penalty against CAL for -10	
		1	Pass for 23	
		1	Pass for 5	
		2	Rush for 2	PA - Victory Bell
		3	Rush for 2	Drumline plays
		4	Rush for 2	
		1	Rush for 3	
		2	Incomplete pass	PA - Victory Bell
		3	Offsides penalty against UCLA for 5	
		3	Offsides penalty against UCLA for 5	
		1	Unsportsmanlike conduct penalty against UCLA for 14	
		1	Pass for 7	
		2	Rush for 6, TD	
			Extra point good	Crowd - "UCLA" Cheer
			CAL kickoff to UCLA	
8:51	2:35	1	UCLA rush for 3	
		2	Incomplete pass	

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Ineligible downfield pass penalty against UCLA for 5	Crowd - "Bruins Spellout" cheer
		3	Pass for 15	
		1	Pass for 20	
		1	Pass for 4	Crowd - "8 Clap" cheer; Band - "Sons of Westwood" [McLaren]
		2	Pass for 9	
		1	Incomplete pass	
		2	Pass for 27, TD	PA - Victory Bell
			Extra point good	Crowd - "8 Clap" cheer; Band - Unidentified selection (presumably "Mighty Bruins" [Conti].)
			UCLA kickoff to CAL	
8:59	0:40	1	Incomplete pass	
		2	Pass for 14	
			Timeout CAL	
		1	Incomplete pass	Crowd - "8 Clap" cheer
		2	Incomplete pass	
		3	Rush for 4	
9:03			End of Second Quarter	PA - UCLA Hall of Fame inductees; CAL band - show featuring music of Britney Spears, including "Oops, I Did It Again," "Circus," and "Baby, One More Time"; UCLA band show featuring classic rock, including - "Satisfaction" [Rolling Stones], "Overture" to Tommy [The Who], close with "Sons of Westwood" [McLaren]; PA - "Let's Groove Tonight" [Earth, Wind, and Fire], "Enter Sandman" [Metallica]; Band - "Sons of Westwood" [McLaren]; Cheer squad - "Go Bruins" cheer
9:24	Q3 15:00		CAL kickoff to UCLA	
9:25	15:00	1	Personal Foul penalty against CAL for 15	
		1	UCLA rush for 3	
		2	Rush for -2	

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Incomplete pass	
		4	UCLA punt to CAL	Crowd - "UCLA" cheer
9:27	13:35	1	Holding penalty against CAL for -10	
		1	CAL rush for 4	
		2	Sack for -12	
		3	Rush for 12	
		4	CAL punt to UCLA	TV Timeout - Bop Hope airport sponsorship, Lawry's Prime Rib sponsorship, camera sponsored by Hyundai; Band - Unidentified selection; Crowd - "UCLA" cheer
9:32	11:39	1	UCLA rush for 1	
		2	Pass for 7	Crowd - "UCLA" cheer
		3	Rush for no gain	
		4	UCLA punt to CAL	
9:37	10:09	1	CAL rush for 12	Drumline plays
		2	Pass intercepted by UCLA	Band - "Sons of Westwood" [McLaren]
9:38	9:53	1	UCLA pass for 10	
		2	Personal foul penalty against CAL for 4	
		1	Incomplete pass	Drumline plays
		2	Incomplete pass	Drumline plays
		3	Incomplete pass	Drumline plays
		4	Field Goal good	Band - "Mighty Bruins" [Conti],
			UCLA kickoff to CAL	TV timeout - Bank of the West sponsorship; Band - Unidentified selection
9:45	9:04	1	CAL pass for 7	
		2	Rush for 13	
		1	Rush for 3	
		2	Incomplete pass	Band - Unidentified selection
		3	Pass for 12	Cheer squad - Victory Bell
		1	Pass for -3	
		2	Incomplete pass	Drumline plays; PA - Victory Bell
		3	Sack for -4	
		4	CAL punt to UCLA	Crowd - "8 Clap" cheer
9:50	6:35	1	UCLA rush for 3	Drumline plays
		2	Pass for 5	

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Pass for 13	Band - "Sons of Westwood" [McLaren]
		1	Rush for 3	
		2	Rush for -2	
		3	Pass for 35	Band - "Sons of Westwood" [McLaren]
			Personal Foul penalty against CAL for 9	
		1	Rush for -1	
		2	Incomplete pass	Crowd - "UCLA" Cheer
		3	Incomplete pass	
		4	Field Goal good	TV Timeout - PA - "Victory Bell"; Band - "Mighty Bruins" [Conti], "Up All Night to Get Lucky" [Daft Punk]; PA - "Mission: Impossible" [Schiffrin]
			UCLA kickoff to CAL	
9:59	3:10	1	CAL rush for 4	Drumline plays
		2	Rush for 1	PA - Victory Bell
		3	Pass for 5	
		1	Rush for -1	Drumline plays
		2	Pass for 3	
		3	Pass for 7	
10:02			End of Third Quarter	PA - Recognition of UCLA Baseball team's National Championship; Band - Unidentified selection
	Q4 15:00		Timeout CAL	
		4	Rush for 2	
		1	Pass for 4	Cheer squad - Victory Bell
		2	Rush for 3	PA - Victory Bell
		3	Pass for 6	
		1	Rush for 7	
		2	Rush for 12	
		1	Rush for 9	Drumline plays; Crowd - "Defense" cheer
		2	Pass for 5	
		1	Rush for 7	
		2	Rush for 2	Drumline plays
		3	Rush for 5	
		1	Rush for 2	

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for no gain	
		3	Rush for -2	Band - "Sons of Westwood" [McLaren]
			Timeout CAL	Crowd - "Bruins Spellout" cheer; Band - "Sons of Westwood" [McLaren]; PA - (over the band) Helpful person of the game; Band - "Take On Me" [A-ha]
		4	Rush for no gain, fumble recovered by UCLA	Band - "Sons of Westwood" [McLaren]
10:17	9:02	1	UCLA rush for 1	Crowd - "Go Bruins"
		2	Pass Interference penalty on CAL for 15	
			Sideline interference penalty on CAL for 5	
		1	Pass for 7	Drumline plays
		2	Rush for 1	Drumline plays
		3	Pass for 6	
		1	Pass for 11	Drumline plays
		1	Rush for 1	
		2	Sack for -3	Band - "Iron Man" [Black Sabbath]
		3	Pass for 31	Band - "Sons of Westwood" [McLaren]
		1	Rush for 2	
		2	Pass for 22, TD	Band - "Mighty Bruins" [Conti],
			Extra point good	TV Timeout - Band - "Mighty Bruins" [Conti]; PA - Victory Bell; PA - (Over band) Carl's Jr. advertisement; Band - Unidentified selection
			UCLA kickoff to CAL	TV Timeout - Band - "Carry on My Wayward Son" [Kansas]; Crowd - "8 Clap" cheer
10:31	4:41	1	CAL incomplete pass	
		2	Pass for 13	
		1	Pass for 16	
		1	Pass for 23	
		1	Incomplete pass	

UCLA vs. CAL, Pasadena, CA, October 12, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Personal Foul penalty against CAL for -14	
		2	Rush for 5	Drumline plays
		3	Incomplete pass	
		4	Incomplete pass, turnover on downs to UCLA	PA - "We Will Rock You" [Queen]; Band - (initially over PA) "Call Me Al" [Paul Simon]
10:36	2:28	1	UCLA rush for 1	
		2	Rush for 3	
		3	Rush for 11	
		1	Rush for -2	
10:41			End of Fourth Quarter	Band - "Sons of Westwood" [McLaren]; PA - Victory Bell; Band - "Mighty Bruins" [Conti], Alma Mater ("Hail to the Hills of Westwood"); "I'm Looking Over a Four-Leaf Clover" [Art Mooney], "Satisfaction" [Rolling Stones], Overture to Tommy [The Who], "The Rose Bowl" cheer, "Sons of Westwood" [McLaren] (sung), "Hail to the Hills of Westwood" [Emerson] (sung)

STANFORD UNIVERSITY (STAN) VS. UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)
Stanford, California, October 19, 2013³²⁰

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
12:08pm			Pregame	PA - Unidentified instrumental selection, "Vertigo" [U2]; Band - Drumline cadence, "Come Join the Band" [Rouverol], Fiftieth anniversary of becoming a scramble band announcement; Visiting crowd - "UCLA" cheer; Band - "Star-Spangled Banner" [Key]; PA - recognition of the Stanford class of 1963; Video - Safety announcement, Stanford versus Washington highlights; PA - "Power" [Kayne]; Visiting Band - "Sons of Westwood" [McLaren]; PA - Coin toss, Stanford Medical sponsorship, "Highway to Hell" [AC/DC] (replace title text with "Hail Stanford, Hail")
12:35	Q1 15:00		UCLA kickoff to STAN	Band - Unidentified selection
	14:55	1	STAN rush for 3	
		2	Rush for 6	
		3	Rush for 4	Drumline plays
		1	Rush for 6	Drumline plays
		2	Rush for 4	
		1	Incomplete pass	
		2	Pass for 7	
		3	Incomplete pass	Visiting crowd - "UCLA" cheer
		4	STAN punt to UCLA	
12:42	10:57	1	UCLA rush for 4	
		2	Rush for 17	Visiting Band - "Sons of Westwood" [McLaren]
		1	Rush for 7	

³²⁰ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "UCLA Bruins vs. Stanford Cardinal," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=332920024&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=332920024&[Page]eriod=0).

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for 2	
		3	Rush for 5	Visiting Band - "Sons of Westwood" [McLaren]
			False Start penalty against UCLA for - 5	
		1	Rush for 2	Drumline plays
		2	Pass for 6	Drumline plays
		3	Incomplete pass	
		4	UCLA punt to STAN	TV Timeout - Stanford Medicine sponsorship
12:46	7:44	1	STAN incomplete pass	
		2	Rush for 5	UCLA drumline plays
		3	Rush for 3	
		4	STAN punt to UCLA	TV Timeout - PA - "Key to Victory"; Visiting Band - "Take Me On" [A-ha]
12:51	6:29		False Start penalty against UCLA for - 5	
		1	UCLA rush for 3	Drumline - "Let's Go" cheer
		2	Incomplete pass	Drumline - "We Will Rock You" [Queen]
		3	Incomplete pass	
		4	UCLA punt to STAN	PA - Stanford Athletics support, Stanford Medicine sponsorship; Band - Unidentified selection
12:57	5:42	1	STAN rush for 4	Drumline plays
		2	Rush for 5	Drumline plays
		3	Pass for 3	Drumline plays
		1	Pass for 13	
		1	Rush for 10	
		1	Rush for 9	
		2	Holding penalty against UCLA for 10	
		1	Pass for 24	Drumline plays
		1	Rush for -10	
		2	Pass for 6	
		3	Incomplete pass	

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	Field Goal Good	Train whistle; Band - "All Right Now" [Free]; UCLA drumline plays
			STAN kickoff to UCLA	
1:07	1:08	1	UCLA rush for 5	
		2	Pass for 10	UCLA drumline plays
		1	Roughing the Passer penalty against STAN for 15	
		1	Rush for -5	
			End of First Quarter	Video - Stanford Basketball's top five dunks; Band - Unidentified selection; Video - Drum Cam to "Wipe Out" [The Surfaris]; Drumline plays; Crowd - "Let's Go Cardinal"
1:13	Q2 15:00	2	Pass for 8	
		3	Rush for 1	
		4	UCLA punt to STAN	
1:17	13:59	1	STAN rush for 4	Crowd - "Let's Go Cardinal"
		2	Rush for 4	
		3	Pass for 4	
		1	Pass for 13	Drumline plays
		1	Rush for -4	UCLA drumline plays
		2	Rush for 4	
		3	Pass for 3	
		4	STAN punt to UCLA	TV Timeout - Drumline plays; PA - Wells Fargo sponsorship; Video - Team Cardinal (Stanford's children club) advertisement; Drumline plays
1:24	10:08	1	UCLA incomplete pass	
		2	Rush for 12	
		1	Rush for -2	
		2	Pass for 5	PA - "Kernkraft 400" [Zombie Nation]
		3	Incomplete pass	Drumline plays

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	UCLA punt to STAN	PA - Stanford basketball spot, Papa John's special for ticketholders; Video - Stanford "Call of the Game" (highlight from previous week); Band - UCLA Change of Possession
1:30	8:38	1	STAN rush for 7	UCLA drumline plays
		2	Personal Foul penalty on STAN for -15	
		2	Rush for 8	
		3	Rush for 1	Drumline plays
		4	STAN punt to UCLA	
1:33	6:04	1	UCLA rush for 8	
		2	Rush for no gain	PA - "We Will Rock You" [Queen]
		3	Rush for -3	
		4	UCLA punt to STAN	TV Timeout - Crowd - "Let's Go Cardinal" cheer; Band - UCLA Change of Possession
1:38	4:44	1	STAN rush for 4	
		2	Pass for 11	Drumline plays
		1	Rush for 3	UCLA drumline plays
		2	Pass for 6	
		3	Rush for 2	UCLA drumline plays
			Timeout STAN	
		1	Pass for 19	
		1	Incomplete pass	UCLA drumline plays
		2	Pass for 9	UCLA drumline plays
		3	Rush for 2	
		1	Holding penalty against UCLA for 10	
			Timeout STAN	Crowd - "Let's Go Cardinal"
		1	STAN pass intercepted by UCLA, Unsportsmanlike Conduct penalty against UCLA for -3	Visiting Band - "Sons of Westwood" [McLaren]

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
1:50	0:31	1	Rush for -1	Visiting Crowd - "UCLA"
1:50			End of Second Quarter	Video - Stanford student spot; PA - Recognition of Club Cardinal Board of Directors; Video - History of the Leland Stanford Junior University Marching Band; Band - Fiftieth Anniversary show commemorating the band's most infamous appearances, including "Dies Irae" [Mozart], "Welcome to Paradise" [Green Day], unidentified selection, "All Right Now" [Free]; PA - leads crowd in singing "Happy Birthday" [Hill] to the band; Band - "William Tell" [Rossini]; Video - Dance Cam to "Applause" [Lady Gaga]
2:12	Q3 15:00		STAN kickoff to UCLA	
	15:00	1	UCLA incomplete pass	
		2	Pass for 5	
		3	Pass for 6	Drumline - "We Will Rock You" [Queen]
		1	Pass for 2	
		2	Pass for 1	PA - "Kernkraft 400" [Zombie Nation]
		3	Rush for 30	Visiting Band - "Sons of Westwood" [McLaren]
		1	Rush for no gain	Injury Timeout - PA - Ad for Alaska Airlines
		2	Rush for 14	Visiting Band - "Sons of Westwood" [McLaren]
		1	Rush for 2	
		2	Sacked for -6	
		3	Incomplete pass	
		4	Field Goal Good	Band - Unidentified selection
			UCLA kickoff to STAN	
2:24	11:08	1	STAN rush for 5	
		2	Rush for 4	Drumline plays
		3	Rush for 3	Drumline plays

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 13	Drumline plays
		1	Pass for 29	
		1	Rush for -8	UCLA drumline plays
		2	Pass for 30, TD	Band - "All Right Now" [Free]
			Extra point good	TV Timeout - Band - "All Right Now" [Free]; Video - Shuffle game; Before kickoff - drumline plays accelerating rolls and crowd yells "Oh"
			STAN kickoff to UCLA	PA - Scoring drive summary sponsored by Stanford Medicine
2:35	7:27	1	UCLA pass for 1	
		2	Rush for -4	
		3	Pass intercepted by STAN, returned for a TD ; Holding penalty against STAN accepted by UCLA nullifying score	Train whistle; Band - "All Right Now" [Free]; PA - Announces nullified touchdown
2:38	6:20	1	STAN pass for 1	Drumline plays
		2	Rush for 3	
		3	Pass for 34	Drumline plays
		1	Rush for 1	
		2	Rush for no gain	
		3	Rush for 1, TD	Train whistle; Band - "All Right Now" [Free]
		4	Extra point good	TV Timeout - Band - "All Right Now" [Free]; PA - call Stanford Athletics donations, Stanford Medicine sponsorship
			STAN kickoff to UCLA	
2:47	3:33	1	UCLA sacked for - 8	
		2	Pass for 7	Drumline - "We Will Rock You" [Queen]
		3	Pass for 16	Visiting Band - "Sons of Westwood" [McLaren]
		1	Pass for 6	
		2	Rush for 1	
		3	Rush for 6	Visiting Band - "Sons of

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Westwood" [McLaren]
		1	Pass for 14	Visiting Band - "Sons of Westwood" [McLaren]; Crowd - yells "Oh"
		1	Pass for 16	Visiting Band - "Sons of Westwood" [McLaren]
		1	Pass for 7	PA - Instruct fans to cheer in the Toyota Redzone
		2	Pass for 7	
2:54			End of Third Quarter	Visiting crowd - "Let's Go Bruins"; PA - Recognition of Stanford's new Nobel Prize winners
	Q3 15:00	1	Pass for 3, TD	Visiting Band - "The Mighty Bruins"
			Extra point good	Vising crowd - "8 Clap" cheer; Visiting Band - "The Mighty Bruins"
			UCLA kickoff to STAN	
3:00	14:56	1	STAN rush for 1	
		2	Pass for 5	
		3	Incomplete pass	
		4	STAN punt to UCLA	
3:05	13:48	1	UCLA rush for 5	
			False Start penalty against UCLA for - 5	
		2	Pass for no gain	PA - "Hells Bells" [AC/DC]; Crowd yells "Oh"
		3	Incomplete pass	Drumline plays with crowd stomping on seats
		4	UCLA punt to STAN	TV Timeout - PA - Stanford NFL player recognition, alarm company sponsorship; Band - Unidentified selection
3:11	12:13	1	STAN rush for 3	
		2	Rush for 5	
		3	Rush for 16	Drumline plays with crowd stomping on seats

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 5, Holding penalty against STAN for -10	
		1	Rush for 11	Drumline plays with crowd stomping on seats
		2	Rush for 5	
		1	Rush for -3	
		2	Pass for 10	Drumline plays with crowd stomping on seats
		3	Rush for no gain	
		4	Field Goal Missed	TV Timeout - Visiting Band - "Sons of Westwood" [McLaren]; PA - Pac 12 Network sponsorship, Papa John's special for ticketholders; Crowd yells "Oh"
3:21	6:24	1	UCLA pass for 8	Visiting Band - "Sons of Westwood" [McLaren]
			False Start penalty against UCLA for -5	Drumline plays - "Terminator" [Fidel] percussion introduction
		2	Incomplete pass	
		3	Pass for 2	
		4	UCLA punt to STAN	TV Timeout - Band - "Crazy Little Thing Called Love" [Queen]
3:26	5:15	1	STAN rush for 3	
		2	Rush for 1	Drumline plays - "Terminator" [Fidel] percussion introduction
		3	Rush for 2	
		4	STAN punt to UCLA	
3:28	2:57	1	UCLA incomplete pass	Drumline plays
		2	Incomplete pass	
		3	UCLA pass intercepted by STAN	Drumline plays
3:30	2:40	1	STAN rush for 3	
			Timeout UCLA	
		2	Rush for 9	Drumline plays
			Timeout UCLA	
		1	Rush for 6	
			Timeout UCLA	

STAN vs. UCLA, Stanford, CA, October 19, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for 10	Drumline plays
		1	Rush for 4, TD	Band - "All Right Now" [Free]
			Extra point good	Band - "All Right Now" [Free]
			STAN kickoff to UCLA	
3:37	1:42	1	UCLA sacked for - 5	
		2	Pass for 12	PA - "Hells Bells" [AC/DC]
		3	Offsides penalty against STAN for 5	
		1	Incomplete pass	
		2	Pass for 26	Visiting Band - "Sons of Westwood" [McLaren]
		1	Incomplete pass	
		2	Pass for 10	
		1	Sacked for -8	
3:41			End of Fourth Quarter	Train whistle; Band - "All Right Now" [Free]; Visiting Band - "The Sons of Westwood"; Band - "Hail Stanford, Hail," "Welcome to Paradise" [Green Day]; Visiting Band - "The Sons of Westwood"; Drumline plays cadence as band leaves the stadium

UNIVERSITY OF OREGON (UO) VS. UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)
Eugene, Oregon, October 26, 2013³²¹

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
3:20pm			Pregame	PA - "Public Service Announcement" [Jay Z], "Stronger" [Kanye West], "Get Lucky" [Daft Punk], Looping instrumental selection, "Joker and the Thief" [Wolfmother], "Blow Up" [J. Cole], Player introductions; Video - Welcome over cinematic introduction; Band - "Mighty Oregon" [Perfect]; PA - UPS sponsorship; Band - "Mighty Oregon" [Perfect], "Gladiator" [Zimmer], "America the Beautiful" [Ward], "Star-Spangled Banner" [Key]; PA - UO gameday slogan "It Never Rains in Autzen Stadium"; Drumline plays as band rearranges into a tunnel for the team; PA - general announcements and sponsorships; PA - Unidentified orchestral track; Mascot (duck) on motorcycle leads team onto the field; Band - "Mighty Oregon" [Perfect]; Crowd - "Go Ducks" antiphonal cheer; PA - "Joker and the Thief" [Wolfmother]
4:11	Q1 15:00		UCLA kickoff to UO	Band - "Eat 'em Up" cheer
4:12	14:56	1	UO incomplete pass	
		2	Pass complete, fumble recovered by UCLA	Band - "Seven Nation Army" [White Stripes]
4:12	14:45	1	UCLA rush for 5	Band - "Conan" [Poledouris]

³²¹ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "UCLA Bruins vs. Oregon Ducks," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=332992483&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=332992483&[Page]eriod=0).

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for no gain	Band - "School's Out" [Alice Cooper]
		3	Pass Interference penalty for 15	Band - "666" [Disturbed]
		1	Rush for 8	Band - "Conan" [Poledouris]
		2	Rush for 1	Band - "School's Out" [Alice Cooper]
		3	Rush for 3	Band - "Conan" [Poledouris]
		1	Rush for 2	Band - "666" [Disturbed]
		2	Rush for 4, TD	
			Extra point good	TV Timeout - Crowd - "Let's Go Ducks" cheer; Video - Oregon football highlights; Band - "Gladiator" [Zimmer], "Mighty Oregon" [Perfect]
			UCLA kickoff to UO	Band - "Eat 'em Up"
4:20	11:58	1	UO rush for 5	Band - "Mambo" [Bernstein]
			False Start penalty on Oregon for -5	
		2	Pass for 12	Band - "Unbelievable" [EMF]
		1	Rush for -3	
		2	Rush for 2	
		3	Sacked for -3	
		4	Rush for 66	Band - "Mighty Oregon" [Perfect]
		1	Pass for 7	Band - "Mambo" [Bernstein]; Crowd - "Bull-shit" cheer [believed to be a score]; Band - "Party Rock Anthem" [LMFAO]
		2	Rush for 1, TD	PA - Fog horn; Band - "Mighty Oregon" [Perfect]
			Extra point good	TV Timeout - Band - "Mighty Oregon" [Perfect]; Crowd counts mascot pushups; PA - sponsorships, including "Sani-pass" sanitation and a casino; PA - "My Songs Know What You Did in the Dark" [Fallout Boy]
			UO kickoff to UCLA	Band - "Seven Nation Army" [White Stripes]
4:31	7:58	1	UCLA pass for 3	Band - "666" [Disturbed]
		2	Rush for 4	Band - "School's Out" [Alice Cooper]
		3	Pass for 10	Band - "Muster" [Wiltshire]
		1	Rush for 8	Band - "Conan" [Poledouris]

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for -3	Band - "School's Out" [Alice Cooper]
		3	Incomplete pass	Band - "Menace" [Wiltshire]
		4	UCLA punt to UO	TV Timeout - Video - football highlights; PA - Chevron sponsorship; Band - "Crazy in Love" [Beyoncé]
4:37	5:03	1	UO rush for 2	
		2	Rush for 14	Band - "Mambo" [Bernstein]
		1	Incomplete pass	
		2	Incomplete pass	
		3	Pass for 4	
		4	UO punt to UCLA	Band - "Seven Nation Army" [White Stripes]
4:40	3:59	1	UCLA pass for 3	Band - "Conan" [Poledouris]
		2	Rush for 14	Band - "666" [Disturbed]
		1	Rush for 3	Band - Dissonant
		2	Rush for 6	Band - "School's Out" [Alice Cooper]
		3	Rush for 7	Band - "Muster" [Wiltshire]
		1	Rush for -4	Band - "Conan" [Poledouris]
		2	Rush for 6	Band - "Menace" [Wiltshire]
		3	Pass for 6	Band - "Menace" [Wiltshire]
		4	UCLA punt to UO	
4:44	0:17	1	UO rush for no gain	
4:45			End of First Quarter	PA - Recognition of other Oregon athletics
	Q2 15:00	2	Rush for 3	
		3	Pass for 8	Band - "Unbelievable" [EMF]
		1	Pass for 12	
		1	Rush for 2	
		2	Rush for 3	
		3	Rush for 40, TD	PA - Fog horn; Band - "Mighty Oregon" [Perfect]
			Extra point good	TV Timeout - Band - "Mighty Oregon" [Perfect]; Video - Oregon highlights; PA - Chevron sponsorship; Band - "Hey Song"
			UO kickoff to UCLA	Band - "Seven Nation Army" [White Stripes]

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
4:55	13:10	1	UCLA incomplete pass	Band - "666" [Disturbed]
		2	Rush for 3	Band - "School's Out" [Alice Cooper]
		3	Sacked for -1	Band - "Menace" [Wiltshire]
		4	UCLA punt to UO	TV Timeout - PA - Recognition of UO programs, credit union sponsorship; Band - Unidentified selection
5:00	11:41	1	UO rush for -3	Drumline plays "U of O" cheer
		2	Pass for 6	
		3	Pass for 31	
		1	Rush for 6	
		2	Rush for -4	
		3	Rush for 6	
		4	Incomplete pass, turnover to UCLA on downs	TV Timeout - PA - ice cream sponsorship, "Apache" [Sugarhill Gang]
5:06	9:04	1	UCLA rush for 16	
		1	Rush for 2	Band - "Conan" [Poledouris]
			12 Men on the Field penalty against Oregon for 5	
		2	Rush for -1	Band - "Conan" [Poledouris]
		3	Rush for 33	Band - "Muster" [Wiltshire]
		1	Rush for 11	Band - "Muster" [Wiltshire]
		1	Rush for 3	Band - "Conan" [Poledouris]
		2	UCLA pass intercepted by UO	TV Timeout - Band - "Mighty Oregon" [Perfect]; Video - Oregon basketball highlights; PA - Oregon basketball recognition; Band - "Mighty Oregon" [Perfect]
5:13	6:01	1	UO rush for 1	
		2	Rush for 5	
		3	Incomplete pass	
		4	Oregon punt blocked by UCLA	Band - "Menace" [Wiltshire]
5:17	4:54	1	Holding penalty against UCLA for -10	Band - Dissonant

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	UCLA rush for 4	Band - "666" [Disturbed]
		2	Pass for 10	Band - "School's Out" [Alice Cooper]
		3	Rush for 7	
		1	Rush for 5	
		2	Rush for 1	
		3	Pass for 11, TD	
			Extra point good	TV Timeout - Return from halftime announcement
			UCLA kickoff to UO	
5:23	1:35	1	UO pass for 15	
		1	Holding penalty against UO for - 10	
		1	Rush for 4	
		2	Rush for 17	
			Timeout Oregon	PA - Carl's Junior advertisement
		1	Sacked for -2	
			Timeout Oregon	PA - "I'm Shipping Up to Boston" [Dropkick Murphys]
			Timeout UCLA	
		2	Pass for 16	
		1	Pass for 7	
			Timeout Oregon	PA - "Shades of Funk" [Kill Paris]
		2	Rush for 8	
		1	Incomplete pass	
		2	Incomplete pass	
		3	Field Goal Missed	
5:32	0:03	1	UCLA rush for - 2	PA - Recording of band playing "Mighty Oregon" [Perfect]

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
5:33			End of Second Quarter	PA - Unidentified selection; Band performs field show featuring music of Maroon 5 including "This Love," "Payphone," "Love Somebody," "Moves Like Jagger," and then close with "Mighty Oregon" [Perfect]; PA - recognition of UO baseball players, "Boys Round Here" [Blake Shelton], recognition of the "Tailgater of the Game," goducks.com advertisement (over recording of UO "Mighty Oregon" [Perfect]), Pac 12 advertisement; Video - First-half highlights accompanied by "Take Over Control" [Afrojack], fog horn, Oregon Club raffle winner announcement, Spirit Mountain Casino sponsorship, "Kernkraft 400" [Zombie Nation]; Drumline plays
	Q3 15:00		UO kickoff to UCLA	Band - "Seven Nation Army" [White Stripes]
5:53	15:00	1	UCLA rush for 1	Band - "Conan" [Poledouris]
		2	Rush for 8	Band - "School's Out" [Alice Cooper]
		3	Rush for 3	Band - "666" [Disturbed]
		1	Pass for 2	Band - "666" [Disturbed]
		2	Rush for 3	Band - "School's Out" [Alice Cooper]
		3	Rush for 1	Band - "Menace" [Wiltshire]
		4	UCLA punt to UO	TV Timeout - PA - Wells Fargo sponsorship, "This is How We Do It" [Montell Jordan]
5:59	12:06	1	UO pass for -2	
		2	Pass for 13	Band - "Iron Man" [Black Sabbath]
		1	Rush for 2	
		2	Rush for 7	
		3	Rush for no gain	
		4	UO punt to UCLA	TV Timeout - PA - Oregon Ducks trivia; Band - POP TUNE NEED JULIE TO ID, "Mighty Oregon" [Perfect],
6:05	9:49	1	UCLA rush for 2	Band - "666" [Disturbed]
		2	Pass for 2	Band - "School's Out" [Alice Cooper]
		3	Sacked for -7	Band - "Menace" [Wiltshire]

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	UCLA punt to UO	TV Timeout - Video - "Defensive Call of the Game" (highlight from previous week with radio commentary); Band - Unidentified selection
6:09	8:02	1	UO pass for 12	Band - "Unbelievable" [EMF]
		1	Pass for 7	
		2	Rush for 6	Band - "Gungan Victory" [Williams]
		1	Rush for 2	
		2	Pass for 11	Band - "Iron Man" [Black Sabbath]
		1	Pass Interference penalty against UCLA for 11	Band - Dissonant
			Timeout Oregon	Band - "Walking on Sunshine" [Katrina and the Waves]
		1	Rush for 7, fumble recovered by UCLA	Band - "Seven Nation Army" [White Stripes]
6:14	6:12	1	UCLA rush for 3	Band - "Menace" [Wiltshire]
		2	Rush for no gain	Band - "School's Out" [Alice Cooper]
		3	Rush for 5	Band - "Menace" [Wiltshire]
		4	UCLA punt to UO	Band - "Eat 'em Up" cheer
6:16	4:29	1	UO pass for 7	
		2	Rush for 2	
		3	Rush for 6	Band - "Gungan Victory" [Williams]
		1	Pass for 23	Band - "Gungan Victory" [Williams]
		1	Rush for 11, TD	PA - Fog horn; Band - "Mighty Oregon" [Perfect]
			Extra point good	PA - Fog horn; Band - "Mighty Oregon" [Perfect]; Drumline plays
			UO kickoff to UCLA	Band - "Seven Nation Army" [White Stripes]
6:20	2:57	1	UCLA rush for 13	Band - "666" [Disturbed]
		1	Rush for 4	Band - "Conan" [Poledouris]
		2	Rush for 2	Band - "School's Out" [Alice Cooper]
		3	Pass for 6	Band - "666" [Disturbed]
		1	Pass for -3	Band - "Muster" [Wiltshire]
		2	Sacked for -7	Band - "School's Out" [Alice Cooper]

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
6:24			End of Third Quarter	Video - clip from <i>Animal House</i> featuring "Shout" [Isley Brothers] accompanied by full stadium singing along
	Q4 15:00	1	UCLA pass intercepted by UO	Band - "Mighty Oregon" [Perfect]
6:28	14:47	1	UO rush for 3	
		2	Rush for 3	
		3	Rush for 5	
		1	Rush for 4	
		2	Rush for 14	Band - "Gungan Victory" [Williams]
		1	Rush for 1	Drumline and crowd - "Stick It In" cheer
		2	Pass for 8, TD	PA - Fog horn; Band - "Mighty Oregon" [Perfect]
			Extra point good	Crowd - Counting pushups; Video - Oregon Ducks in the NFL highlight; PA - Dutch Brothers Coffee discount; PA - "I Feel Good" [James Brown]
			UO kickoff to UCLA	Band - "Seven Nation Army" [White Stripes]
6:36	12:41	1	UCLA rush for 8	
		2	Rush for -3	Band - "School's Out" [Alice Cooper]
		3	Incomplete pass	Band - "Menace" [Wiltshire]
		4	UCLA punt to UO	TV Timeout - PA - free appetizers at Outback Steakhouse for Oregon fans, Spirit Mountain Casino scarf toss; Band - "Rock and Roll Part 2" [Gary Glitter]; Crowd - "We're going to Beat the Duck Out of You" cheer
6:41	11:19	1	UO rush for 5	
		2	Pass for 9	Band - "Gungan Victory" [Williams]
		1	Rush for 26	Band - "Gungan Victory" [Williams]
		1	Pass for 11	Band - "Gungan Victory" [Williams]
		1	Rush for 6	Crowd boo's injured player under the assumption he is buying his team extra time
		2	Rush for 3	Drumline and crowd - "Stick It In" cheer
		3	Rush for 2	Band - "Gungan Victory" [Williams]
		1	Rush for no gain	Drumline and crowd - "Stick It In"

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				cheer
		2	Rush for 3, TD	PA - Fog Horn; Band - "Mighty Oregon" [Perfect]
			Extra point good	TV Timeout - PA - Fog Horn; Band - "Mighty Oregon" [Perfect]; Crowd - counting pushups; Video - Oregon soccer highlights; PA - "U Can't Touch This" [MC Hammer]; Drumline plays
			UO kickoff to UCLA	Band - "Seven Nation Army" [White Stripes]
6:48	8:47	1	Pass for 4	Band - "Conan" [Poledouris]
		2	Pass for -1, holding penalty against UCLA for -10	Band - "School's Out" [Alice Cooper]
		2	Pass for 11	Band - "School's Out" [Alice Cooper]
		3	Incomplete pass	Band - "Menace" [Wiltshire]
		4	UCLA punt to UO	PA - Arco Gas and Albertson's sponsorships, recognition of radio affiliates
6:54	7:20	1	UO rush for 8	
		2	Rush for 4, facemask penalty against UCLA for 15	Band - Unidentified selection
		1	Rush for 9	
		2	Rush for 5	Band - "Gungan Victory" [Williams]
		1	Rush for 14	Band - "Gungan Victory" [Williams]
		1	Rush for 5	Drumline and crowd - "Stick It In" cheer
		2	Rush for 4	Drumline and crowd - "Stick It In" cheer
		3	Rush for 2, TD	PA - Fog horn; Band - "Mighty Oregon" [Perfect]
			Extra point good	PA - Fog horn; Band - "Mighty Oregon" [Perfect]; Drumline plays
			UO kickoff to UCLA	PA - Attendance announcement; Band - "Seven Nation Army" [White Stripes]
7:02	2:25	1	UCLA rush for 7	Band - "Muster" [Wiltshire]
		2	Rush for -2	Band - "School's Out" [Alice Cooper]

UO vs. UCLA, Eugene, OR, October 26, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Rush for 9	Crowd - "We Want Stanford" cheer
		1	Rush for 8	Band - "666" [Disturbed]
		2	Rush for 10	Crowd - "We Want Stanford" cheer; PA - Alaska Airlines sponsorship
		1	Rush for 5	
7:04			End of Fourth Quarter	Band - "Mighty Oregon" [Perfect], theme from "DuckTales" [Mueller], "Winner" [Jamie Foxx], "Walking on Sunshine" [Katrina and the Waves], "Oregon Pledge Song" (sung), "Mighty Oregon" [Perfect] (sung then played)

INDIANA UNIVERSITY (IU) VS. UNIVERSITY OF MINNESOTA (MINN)
Bloomington, Indiana, November 2, 2013³²²

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
2:49pm			Pregame	Field Level PA - "The Motto" [Drake], "Ain't Worried About Nothin'" [French Montana], "My Moment" [DJ Drama]; PA - "Heart of a Champion" [Nelly], "Throw it Up" [Lil Jon]; Conflicting sound system production between stadium PA announcements, and field-level sound system; PA - "Crazy Train" [Ozzy Osbourne]; Band - "IU Fanfare" [Davison], "Indiana, Our Indiana" [Harker], "Indiana Fight" [Hinkle], "Star-Spangled Banner" [Key], Alumni band pregame show including, "(Back Home Again In) Indiana" [MacDonald], "Vertigo" [U2], "Puttin' on the Ritz" [Irving Berlin], "Indiana Fight" [Hinkle]; Drumline plays band off the field; PA - Recognition of fund-raiser for children's hospital; Video - Unidentified clip; PA - "Enter Sandman" [Metallica], Air raid siren; Fireworks; Band - "Indiana, Our Indiana" [Harker]; PA - "Welcome to the Jungle" [Guns 'N Roses], "Let it Rock" [Kevin Rudolf], "Chelsea Dagger" [The Fratellis], "Seven Nation Army" [White Stripes]; Drumline plays
3:41	Q1 15:00		IU kickoff to MINN	Crowd - "Defense" cheer
	15:00	1	MINN pass for 40	Drumline plays
		1	Rush for 1	Drumline plays
		2	Rush for 3	Band - "Jaws" [Williams]

³²² Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Minnesota Golden Gophers vs. Indiana Hoosiers," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=333060084&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=333060084&[Page]eriod=0).

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Pass for 21	Drumline plays
		1	Rush for 3	Drumline plays
		2	Rush for 4	Band - "Jaws" [Williams]
			Timeout MINN	Band - "Indiana, Our Indiana" [Harker]; Drumline plays
		3	Pass for 10, TD	
			Extra point good	TV Timeout - PA - IU Healthcare sponsorship, Alumni Association sponsorship, Homecoming court introduction; Band - "Kernkraft 400" [Zombie Nation]
			MINN kickoff to IU	Drumline plays
3:52	11:26	1	IU rush for 22	
		1	Pass for 13	
		1	Incomplete pass	
		2	Rush for -1	
		3	Incomplete pass	
		4	Field goal good	Band - "Indiana, Our Indiana" [Harker]; Drumline plays
			IU kickoff to MINN	TV Timeout - PA - IU Online sponsorship; Band - "Seven Nation Army" [White Stripes], Band - "Godfather" [Rota]
3:59	10:08	1	MINN rush for 2	Band - "Dual of the Fates" [Williams]
		2	Incomplete pass	Band - "Jaws" [Williams]
		3	Incomplete pass	Band - End of "Indiana, Our Indiana" [Harker]
		4	MINN punt to IU	TV Timeout - PA - Premier Credit sponsorship; Video - IU historical highlights; Video - IU Credit Union Fan Cam to "Macho Man" [Village People]
4:04	9:08	1	IU rush for 2	
		2	Rush for 1	
		3	Incomplete pass	
		4	IU punt to MINN	PA - "Fracture" [Chronic Crew]; Band - "Indiana, Our Indiana" [Harker]
4:08	8:09	1	MINN rush for no gain	Drumline plays

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for 11, fumble recovered by IU	Band - End of "Indiana, Our Indiana" [Harker]
4:09	7:24	1	IU rush for 2	
		2	Pass for 18, TD	Band - "The National Emblem" [Bailey]
			Extra point good	TV Timeout - Band - "Indiana, Our Indiana" [Harker]; Drumline plays
			IU kickoff to MINN	Band - "Godfather" [Rota]
4:13	7:05	1	MINN rush for 3	Drumline - "Chop Suey" [System of a Down]
		2	Rush for 2	Band - "Jaws" [Williams]
		3	Incomplete pass	Band - End of "Indiana, Our Indiana" [Harker]
		4	MINN punt to IU	PA - Unidentified instrumental selection
4:16	5:36	1	IU rush for -4	
		2	Incomplete pass	
		3	Pass for 2	
		4	IU punt to MINN	Band - "Godfather" [Rota]
4:19	4:19		Holding penalty against MINN for -10	
			Personal Foul penalty against IU for 15	
		1	MINN rush for 1	Drumline plays
		2	Incomplete pass	Band - "Jaws" [Williams]
		3	Sacked for -3	Band - End of "Indiana, Our Indiana" [Harker]; Crowd - "Block that Punt" cheer
		4	MINN punt to IU	PA - "Tapout" [Rich Gang]
4:21	2:09	1	IU Incomplete pass	
		2	Rush for 25	
		1	Rush for 5	
		2	Rush for 11	
		1	Rush for no gain	
		2	Incomplete pass	
		3	Pass for 17	
		1	Rush for 7	
		2	Rush for 1	

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
4:28			End of First Quarter	PA - IU departmental sponsorships, baseball team recognition; Band - "What is Love?" [Haddaway], sing then play "Indiana, Our Indiana" [Harker]
	Q2 15:00	3	Rush for 5	
		1	Rush for 1	
		2	Incomplete pass	
		3	Rush for 4	
			Timeout IU	Drumline plays
		4	Field goal good	TV Timeout - Band - "Indiana, Our Indiana" [Harker]; Drumline plays; PA - Stadium voting for band's next selection, Coach's radio show advertisement; Band - "Can't Hold Us" [Macklemore]; Drumline plays
			IU kickoff to MINN	Band - "Godfather" [Rota]
4:39	13:40	1	MINN rush for 8	Drumline plays
		2	Rush for 1	
		3	Rush for 2	Crowd - Shouts of "Hoosiers"
		1	Rush for 4	Drumline plays
		2	Rush for 59	Band - "Dual of the Fates" [Williams]
		1	Rush for -3	Injury Timeout - IU Credit Union advertisement; Band - "Hey Baby" [Bruce Channel]; IU Volleyball advertisement; PA - "Your Love" [The Outfield], "Small Town" [John Mellencamp]; Band - "Jaws" [Williams]
		2	Rush for 5, TD	Crowd - "Block that Kick" cheer
			Extra point good	PA - Indiana Army National Guard sponsorship
			MINN kickoff to IU	PA - "My Songs Know the Things You Did in the Dark" [Fallout Boy], "Kernkraft 400" [Zombie Nation]; drumline plays
4:56	10:39	1	IU pass for 4	
		2	Rush for no gain	
		3	Incomplete pass	
		4	IU punt to MINN	Drumline plays

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
5:00	9:51	1	MINN rush for -3	
		2	Pass for 27	Drumline plays
		1	Incomplete pass	Drumline plays
		2	Rush for 21	Drumline plays
		1	Rush for 3	Band - "Jaws" [Williams]
		2	Pass for 6	Band - "Jaws" [Williams]
		3	Rush for no gain	Band - "Jaws" [Williams]
		4	Pass for 10, TD	
			Extra point good	Band - "Indiana, Our Indiana" [Harker]
			MINN kickoff to IU	Drumline plays
5:10	6:11	1	IU rush for 12	
		1	Rush for no gain	
		2	Holding penalty against IU for -10	
		2	Pass for 10	
		3	Incomplete pass	
		4	IU punt to MINN	
5:16	4:31	1	MINN rush for 2	Drumline plays
		2	Pass for 21	
		1	Rush for no gain	
		2	Pass for 17	
		1	Pass for 33, TD	
			Extra point good	TV Timeout - Crowd - "Throw it Back" cheer; PA - "Howlin' for You" [The Black Keys]; Drumline plays
			MINN kickoff to IU	Drumline plays
5:25	2:19	1	Pass for 11	
		1	Rush for -11	Visiting crowd - "Defense"
		2	Pass for 5	
			Timeout IU	PA - "Dynamite" [Taio Cruz]
		3	Incomplete pass	
		4	IU punt to MINN	
5:32	0:47	1	MINN rush for -2	
		2	Rush for -2	

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
5:35			End of Second Quarter	TV Timeout - Video - IU Federal Credit Union advertisement, IU advertisement; Band performs halftime show of popular music selections including "Rockin' the Paradise" [Styx], "Chelsea Dagger" [The Fratellis], "Some Nights" and "Carry On" [Fun.]; drumline plays as band is joined by alumni members; Band - "Sing, Sing, Sing" [Prima]; PA - Recognition of seniors, other scores from around the country, "I Love It" [Icona Pop], "Seven Nation Army" [White Stripes]; Drumline plays
	Q3 15:00		MINN kickoff to IU	
6:00		1	IU Incomplete pass	
		2	Pass for 11	
		1	Incomplete pass	
		2	Rush for 5	
		3	Rush for -10	
		4	IU punt to MINN	TV Timeout - PA - IU Alumni Association Homecoming welcome; Video - Wii Baseball homerun derby; PA - "We are IU" [Brice Fox] (rap selection about IU)
6:07	13:36	1	MINN rush for 1	Drumline plays
		2	Rush for no gain	Band - "Jaws" [Williams]
		3	Pass for 14	Drumline plays
		1	Rush for 6	Drumline plays
		2	Incomplete pass	Band - "Jaws" [Williams]
		3	Rush for no gain	Band - End of "Indiana, Our Indiana" [Harker]
		4	MINN punt to IU	TV Timeout - PA - Papa John's advertisement, "Madeon" [Finale]; Video - Fan football toss contest; Band - Unidentified selection
6:15	10:04	1	IU pass for 5	
		2	Incomplete pass	Drumline - "Seriously Dude?" cheer
		3	Pass for 4	

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	IU punt to MINN	TV Timeout - PA - Honda advertisement; Video - Famous Hoosiers; PA - Chik-Fil-A advertisement; Band - Unidentified selection
6:20	8:42	1	MINN rush for 5	Drumline plays
		2	Rush for 12	Drumline plays
		1	Pass for 14	Injury Timeout - Drumline plays (quits upon realizing the injury)
		1	Pass for 19	Drumline plays
		1	Rush for 27, TD	
			Extra point good	Crowd - "Throw it Back" cheer; Band - "Indiana, Our Indiana" [Harker]; Drumline plays
			MINN kickoff to IU	
6:25	6:24	1	IU rush for 7	
		2	Illegal blocking penalty against IU for -15	
		2	Pass for 34	PA - "First Down Hoosiers"
		1	Rush for 2	
		2	Pass for 40, TD	Band - "The National Emblem" [Bailey]
			Extra point good	Band - "Indiana, Our Indiana" [Harker]; Drumline plays
			IU kickoff to MINN	Band - "Godfather" [Rota]
6:30	5:13	1	MINN rush for 15	Drumline plays
		1	Rush for 6	Drumline plays
		2	Rush for -2	Band - "Jaws" [Williams]
		3	Pass for 10	Drumline plays
		1	Rush for -1	Drumline plays
		2	Incomplete pass	Band - "Jaws" [Williams]
		3	Pass for 2	
			Delay of Game penalty against MINN for -5	
		4	MINN punt to IU	Visiting crowd - "Lets go Gophers"
6:37	2:10	1	IU rush for 7	
		2	Rush for 2	
		3	Rush for 18	

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 1	
		2	Pass for 7	
6:39			End of Third Quarter	Band - "William Tell" [Rossini], sings then plays "Indiana, Our Indiana" [Harker]; PA - "Can't Hold Us" [Macklemore]
	Q4 15:00	3	Rush for 55, TD	Band - "The National Emblem" [Bailey]
			Extra point good	TV Timeout - Band - "Indiana, Our Indiana" [Harker]; Drumline plays; Hoosier Village sponsorship (Bloomington businesses in the stadium parking lot); Video - John Deere sponsored "Run of the Game"; Band - "Seven Nation Army" [White Stripes]; Drumline plays
			IU kickoff to MINN	Band - "Dual of the Fates" [Williams]
6:49	14:50	1	MINN rush for 4	Drumline plays
		2	Pass for 12	Drumline plays
		1	Rush for 7	Drumline - "Chop Suey" [System of a Down]
		2	Rush for 6	Drumline plays
		1	Rush for no gain	Drumline plays
		2	Rush for 6	Band - "Jaws" [Williams]
		3	Rush for 2	Band - "Jaws" [Williams]; PA - Air raid sirens
			Timeout MINN	Band - "Indiana, Our Indiana" [Harker]; Band - "Dual of the Fates" [Williams]; PA - Air raid sirens
		4	Incomplete pass, turnover to IU on downs	Band - End of "Indiana, Our Indiana" [Harker]; Crowd - "Hoo-, Hoo-, Hoo-, Hoosiers" cheer
6:56	10:13	1	IU rush for 9	
		2	Rush for 16	PA - "First Down Hoosiers"
		1	Incomplete pass	
		2	Incomplete pass	
		3	Rush for 11	PA - "First Down Hoosiers"
		1	Rush for 21	PA - "First Down Hoosiers"
		1	Rush for 4, TD	Band - "The National Emblem" [Bailey]

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			2-point conversion no good	TV Timeout - PA - IU Athletics Radio advertisement, IU Alumni Association advertisement, "Crazy Train" [Ozzy Osbourne], "Kernkraft 400" [Zombie Nation]
			IU kickoff to MINN	Band - "Godfather" [Rota]
7:03	8:45	1	MINN rush for 10	Drumline plays
		1	Rush for 7	Band - "Dual of the Fates" [Williams]
		2	Rush for -2	Band - "Jaws" [Williams]
		3	Incomplete pass	Crowd - "Hoo-, Hoo-, Hoo-, Hoosiers" cheer
		4	Rush for 3, turnover to IU on downs	Band - End of "Indiana, Our Indiana" [Harker]
7:08	6:26	1	IU incomplete pass	
		2	Pass for 10	
		1	Pass for -1	
		2	Pass for 30, TD	Band - "The National Emblem" [Bailey]
			2-point conversion no good	TV Timeout - Band - "Indiana, Our Indiana" [Harker]; Drumline plays; PA - Kilroy's advertisement (Bloomington restaurant), Car dealership advertisement; Band - Unknown selection; Drumline plays
			IU kickoff to MINN	Drumline plays; Band - "Godfather" [Rota]
7:15	5:33	1	MINN rush for 4	Band - "Dual of the Fates" [Williams]
		2	Rush for 1	Band - "Jaws" [Williams]
		3	Pass for 19	Band - "Godfather" [Rota]
		1	Rush for 1	Band - "Dual of the Fates" [Williams]
		2	Pass for 50, TD	
			Extra point good	Band - "Indiana, Our Indiana" [Harker]
			MINN kickoff to IU	Drumline plays
7:20	3:06	1	IU pass for 5	Drumline plays
		2	Pass for 20	Play Under Review - Band - "Kernkraft 400" [Zombie Nation]; Drumline plays
		1	Rush for 5	
		2	Pass for 20	

IU vs. MINN, Bloomington, IN, November 2, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 1	
		2	Pass for 4	
		3	Rush for 5	
		1	Incomplete pass	
			Timeout MINN	
		2	IU rush, fumble recovered by MINN	
7:30	0:25	1	MINN rush for 3	Drumline plays
		2	Rush for 11	
7:31			End of Fourth Quarter	Band - "Indiana, Our Indiana" [Harker]; PA - Thanks for attending; Band takes the field for post-game performance, including "Chelsea Dagger" [The Fratellis'], "Rockin' the Paradise" [Styx]; "Sing, Sing, Sing" [Prima], play then sing the "Hail to Old IU" [Giles], "Indiana, Our Indiana" [Harker]

BAYLOR UNIVERSITY (BU) VS. UNIVERSITY OF OKLAHOMA (OU)
Waco, Texas, November 7, 2013³²³

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
6:06pm			Pregame	PA - "Back in Black" [AC/DC] (All audience members are supposed to wear black), Florist advertisement, Allstate advertisement; Visiting Band - "Boomer Sooner" [Alden]; PA - Social media announcement, keys to the game, UPS GameBall Delivery; Band - pregame show including "Bruin Pride" [Friedhofer], "Baylor Spellout" (band forms B-A-Y-L-O-R on the field), "That Good Old Baylor Line" [Markham], "Saints Fight"; Invocation; Band - "Star-Spangled Banner" [Key], "Texas, Our Texas" [Marsh], "Let's Go Bears" cheer; PA - "Black Betty" [Ram Jam], "Can't Hold Us" [Macklemore]; Band - Baylor Spellout; PA - Introduce starting line-ups to unidentified instrumental selection "Back in Black" [AC/DC]
6:35	Q1 15:00		OU kickoff to BU	Band - "Dudley Do-Right" [Steiner]
6:36	14:45	1	BU rush for 2	Drumline - "B-U" cheer
		2	Incomplete pass	Drumline plays
			Offsides penalty against OU for 5	Crowd - "You Can't Do That" cheer
		3	Rush for 3	PA - "And That's Another Baylor" answered by crowd "First Down"
		1	Incomplete pass	Drumline - "Go Bears, Go" cheer
		2	Rush for 5	Drumline - "Let's Go Baylor" cheer
		3	Sack for -7	
		4	BU punt to OU	TV Timeout - PA - Advertisements; Band - "Imperial March/Kashmir" with accompanying "Go" cheer

³²³ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Oklahoma Sooners vs. Baylor Bears," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=333110239&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=333110239&[Page]eriod=0).

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
6:43	12:36	1	OU rush for -3	Band - BU Defense 1
		2	Pass for 4	PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Incomplete pass	Band - Excerpt from "That Good Old Baylor Line" [Markham]
		4	OU punt to BU	TV Timeout - Video - "Boogie for Baylor Gear" paired with unidentified selection; Band - "Rock 'n' Roll Part 2" [Gary Glitter]
6:46	11:20		Offsides penalty against OU for 5	
		1	BU rush for 3	Drumline - "Let's Go Baylor" cheer
		2	Rush for 3	PA - "And That's Another Baylor" answered by crowd "First Down"
		1	Incomplete pass	Visiting drumline plays
		2	Rush for 4	Drumline - "B-U" cheer
		3	Pass for 28	Band - End of "Old Fight" [Baker]
		1	Rush for no gain	Drumline - "B-U" cheer
		2	Pass for 7	
		3	Rush for 2	Visiting drumline plays
		4	Rush for 1	
		1	Rush for 4	Drumline - "Go Bears, Go" cheer
		2	Rush for -2	Drumline - "Let's Go Baylor" cheer
			Timeout OU	Band - "Let's Go Bears" cheer
		3	Incomplete pass	Visiting drumline plays
		4	Field Goal Good	TV Timeout - Band - "Old Fight" [Baker]; PA - Papa John's discount for ticketholders; Band - "Saints Fight"
			BU kickoff to OU	
6:59	7:09	1	OU rush for 9	Band - BU Defense 2
		2	Rush for no gain	Band - BU Defense 1; PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Rush for -1	
		4	OU punt to BU	Band - "Baylor Line Fight Song"; PA - Recognition of Baylor women's basketball team; Video - Women's basketball highlights; Drumline plays
7:05	5:09	1	BU rush for 3	

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			False Start penalty against BU for -5	
		2	Incomplete pass	Drumline - "Go Bears" cheer
			Timeout BU	Band - "Saints Fight"; Drumline - "Go Bears" cheer
		3	Illegal Touching penalty against Baylor, no play	Visiting drumline plays
		4	BU punt to OU	Band - "Man of Steel" [Zimmer]
7:10	3:42	1	OU rush for 1	Band - "That Good Old Baylor Line" [Markham]
		2	Pass for 6	
		3	Rush for 2, Personal Foul penalty against BU for 15	Visiting drumline plays
		1	Rush for 1	
		2	Rush for 1	PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Personal Foul penalty against BU for 15	
		1	Personal Foul penalty against BU for 15	
		1	Personal Foul penalty against BU for 8	
		1	Rush for no gain	Band - BU Defense 2
			12 Men on the Field penalty against OU for -5	
7:21			End of First Quarter	Crowd - "You Can't Do That" cheer; PA - Donor recognition
	Q2 15:00	2	Rush for 5	Band - Excerpt from "That Good Old Baylor Line" [Markham]; PA - "Welcome to the Jungle" [Guns 'n Roses]
			Timeout OU	PA - "Boom" [P.O.D.]
		3	Rush for 1	
		4	Rush for -1	Band - "Saints Fight"
7:29	13:57	1	BU rush for -1	

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Sacked for -1, Safety	TV Timeout - PA - Whataburger-sponsored "Flex Cam" accompanied by "Flexin & Finessin" [Speaker Knockerz]; Band - "Old Fight!" [Baker]
			BU kickoff to OU	Band - BU Defense 1
7:32	13:22	1	OU rush for 3	Band - BU Defense 2
		2	Pass for 4	Band - Excerpt from "That Good Old Baylor Line" [Markham]
		3	Incomplete pass	
		4	Field Goal Good	TV Timeout - PA - Men's basketball ticket advertisement, Fan punt-catch contest; Drumline plays
			OU kickoff to BU	Band - "Saints Fight"
7:38	12:09	1	BU rush for 3	Visiting drumline plays
		2	Pass for 4	Drumline - "Let's Go Baylor" cheer
		3	Rush for 4	Injury Timeout (silence until player gets up); PA - Outstanding faculty recognition; Video - Raising 'Canes shuffle accompanied by "Party Rock Anthem" [LMFAO]; PA - disclaimer - "Remember, no wagering please); Band - "Seven Nation Army" [White Stripes]
		1	Incomplete pass	
		2	Rush for 3	
		3	Rush for -4	
		4	Field Goal Missed, turnover on downs	Visiting drumline plays
7:45	10:32		False Start penalty against OU for -5	Drumline - "Defense" cheer
			Delay of Game penalty against OU for -5	Crowd - "You Can't Do That" cheer
		1	OU rush for 1	Band - BU Defense 2
		2	Pass for 28	
		1	Incomplete pass	
		2	Personal Foul penalty against BU for 15	Visiting drumline plays
		1	Incomplete pass	

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Incomplete pass	Band - Excerpt from "That Good Old Baylor Line" [Markham]
		3	Incomplete pass	
		4	Field Goal Missed, turnover on downs	Crowd - "Let's Go Baylor"
7:55	8:16	1	BU rush for 20	Crowd - "We Want a Touchdown Baylor"
		1	Pass for 7, Personal Foul penalty against OU for 15	Visiting drumline plays
		1	Rush for 20	PA - "And That's Another Baylor" answered by crowd "First Down"; Drumline - "Let's Go Baylor" cheer
		1	Rush for 2	Drumline - "Let's Go Baylor" cheer
		2	Rush for 5, TD	Band - "Old Fight" [Baker]
			Extra point good	TV Timeout - PA - Recycling reminder; Video - "Kiss Cam" accompanied by "Kiss You" [One Direction]; Band - "Rock 'n' Roll Part 2" [Gary Glitter]
			BU kickoff to OU	Cheer: "Defense, Baylor, Defense"
7:58	7:02	1	OU pass for 12	Drumline plays
		2	Rush for 2	PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Pass for 6	Band - Excerpt from "That Good Old Baylor Line" [Markham]
		1	Incomplete pass	Band - Excerpt from "That Good Old Baylor Line" [Markham]
			Timeout OU	Antiphonal cheer - "Baylor -- Bears"; PA - Unidentified selection
		2	Incomplete pass	
		3	Pass for 5	
		4	OU punt to BU	
8:06	4:13	1	BU rush for 1	
		2	Incomplete pass	
			Offsides penalty against OU for 5	
		3	Pass for 5	PA - "And That's Another Baylor" answered by crowd "First Down"

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 13	PA - "And That's Another Baylor" answered by crowd "First Down"
		1	Incomplete pass	
			Pass Interference penalty against OU for 15	
		1	Rush for 1	PA - "And That's Another Baylor" answered by crowd "First Down"
		2	Pass for 12, Facemask penalty against OU for 1	
		1	Rush for 1, TD	PA - Recording of band playing "Old Fight!" [Baker]
			Extra point good	PA - Recording of band playing "Old Fight!" [Baker]; PA - "Jump Around" [House of Pain] (Crowd members jump in unison)
			BU kickoff to OU	
8:15	1:00	1	OU pass intercepted by BU	Crowd - "B-U" cheer
8:16	0:48	1	BU incomplete pass	
		2	Incomplete pass	Visiting band - "Boomer Sooner" [Alden]
		3	Rush for 14	
		1	Incomplete pass	
		2	Pass for 24, TD	PA - Recording of band playing "Old Fight!" [Baker]
			Extra point good	PA - Recording of band playing "Old Fight!" [Baker], "Let Me Clear My Throat" [DJ Kool]
			BU kickoff to OU	
8:21	0:13	1	OU rush for 3	

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
8:23			End of Second Quarter	Band - field show featuring patriotic tunes, including "You're a Grand Old Flag," "The Army Goes Rolling Along" [Gruber], "Semper Paratus" [Boskerck], "The Marines' Hymn" [Scala], "The U.S. Air Force" [Crawford], "Anchors Aweigh" [Zimmerman], and closing with "Old Fight!" [Baker]; PA - Concessions advertisement, Chevrolet dealership car contest, McDonald's advertisement, recognition of former Baylor athletes; "1901" [Phoenix], advertisement for Game Towels, "Halftime" [Ying Yang Twins]
8:44	Q3 15:00		BU kickoff to OU	Band - "Imperial March/Kashmir" with accompanying "Go" cheer
8:45		1	OU rush for -1	PA - Replay sponsorship by Ticket City
		2	Pass for 7	PA - "Welcome to the Jungle" [Guns 'n Roses]; Drumline plays
		3	Sacked for -1	
		4	OU punt to BU	Band - "Baylor Line March"
8:48	13:21	1	BU rush for 1	
			False Start Penalty against BU for -5	
		2	Incomplete pass	
		3	Pass for 11	Crowd - "Let's Go Baylor"
		4	BU punt to OU	TV Timeout - PA - Baylor song girls perform to "We Got it Going On" [Bon Jovi]; Band - "Can't Hold Us" [Macklemore]
8:54	11:44	1	OU rush for -1	
		2	Rush for 2	PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Incomplete pass	Band - "Saints Fight"
			False Start penalty against OU for -2	
		4	OU punt to BU	
8:58	10:09	1	BU rush for 6	
		2	Rush for -1	Drumline plays

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Rush for 3	
		4	Rush for 9	Band - "Saints Fight" excerpt
		1	Pass for 17, TD	Band - "Old Fight" [Baker]
			Extra point good	TV Timeout - Crowd - "Baylor - Bears"; Band - "Gospel" [MarchFourth Marching Band]
			BU kickoff to OU	
9:07	8:14	1	OU incomplete pass	Band - "Man of Steel" [Zimmer]
		2	Pass for 19	
		1	Rush for 23	Band - "Imperial March/Kashmir" with accompanying "Go" cheer
		1	Rush for 6	Drumline - "Defense" cheer
		2	Rush for no gain	PA - "Welcome to the Jungle" [Guns 'n Roses]; Band - Excerpt from "That Good Old Baylor Line" [Markham]
		3	Pass for 6	
		1	Rush for 8	Drumline plays
		2	Rush for -1	PA - "Welcome to the Jungle" [Guns 'n Roses]; Band - BU Defense 2
		3	Rush for no gain	PA - "Welcome to the Jungle" [Guns 'n Roses]
		4	Pass for 10, TD	
			Extra point good	TV Timeout - Visiting band - "Boomer Sooner" [Alden]; PA - T-Shirt giveaway sponsored by Chevrolet dealership; Band - "Heartache Tonight" [Eagles], "Saints Fight"; PA - Attendance announcement; Drumline plays; Band -Dudley Do-Right" [Steiner]
			OU kickoff to BU	
9:19	3:20	1	BU rush for 39	Band - "Baylor Line March" (coda)
		1	Holding penalty against OU for 10	
		1	Rush for 17	
		1	Rush for 2	
		2	Pass Interference penalty against BU for -16	Visiting drumline plays
		3	Rush for 1	

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	Field Goal Good	Band - "Old Fight" [Baker]; Drumline plays; PA - "Traffic" [Lil Reese featuring Chief Keef]
			BU kickoff to OU	Crowd - "Defense" cheer
9:27	1:17	1	Pass Interference penalty against BU for 15	
		1	OU incomplete pass	Band - BU Defense 2
		2	Rush for 2	PA - "Welcome to the Jungle" [Guns 'n Roses]; Band - Excerpt from "That Good Old Baylor Line" [Markham]
		3	Pass for 19	
		1	Pass for 6	Band - "Imperial March/Kashmir" with accompanying "Go" cheer
9:31			End of Third Quarter	TV Timeout - Band - "Old Fight" [Baker]; Video - highlights sponsored by George's restaurant; Band - "Saints Fight"
	Q4 15:00	2	Incomplete pass	PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Rush for 1	Band - Excerpt from "That Good Old Baylor Line" [Markham]; PA - "Welcome to the Jungle" [Guns n' Roses]
		4	Incomplete pass, turnover on downs	Band - "Saints Fight" excerpt; Crowd - "B-U"
9:35	14:09	1	BU rush for 4	
		2	Pass for 15	
		1	Rush for 4	PA - "And That's Another Baylor" answered by crowd "First Down"
		2	Rush for 8	
		1	Pass for 10	PA - "And That's Another Baylor" answered by crowd "First Down"
		1	Pass for 10	
		1	Rush for 5	Injury Timeout - Advertisements for tickets for upcoming games; Visiting band - "Boomer Sooner" [Alden]
		1	False Start penalty against BU for -5	
		2	Rush for 3	Visiting band - "Boomer Sooner" [Alden]

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Incomplete pass	
		4	Field Goal Missed, turnover on downs	TV Timeout - Band - "Runaway Baby" [Bruno Mars]
9:45	10:41	1	Holding penalty against OU for -10	Crowd - "Defense" cheer
		1	Incomplete pass	Band - BU Defense 1
		2	Incomplete pass	PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Incomplete pass	Band - Excerpt from "That Good Old Baylor Line" [Markham]
		4	OU punt to BU	TV Timeout - Band - "Frankenstein" [Edgar Winter Group]
9:51	10:04	1	BU rush for 28	PA - "And That's Another Baylor" answered by crowd "First Down"
		1	Rush for -1	
		2	Pass for 25, TD	Band - "Old Fight" [Baker]
			Extra point good	TV Timeout - Band - "Old Fight" [Baker]; PA - "Power" [Kanye West]
			BU kickoff to OU	
9:55	9:03	1	OU rush for 6	
		2	Pass for 6	
		1	Incomplete pass	Visiting drumline plays
		2	Pass intercepted by BU, turnover	Crowd - "B-U" cheer
10:00	8:10	1	Rush for 5	Drumline plays
		2	Rush for no gain	Drumline plays
			False Start Penalty against BU for -5	
		3	Rush for 5	
		4	Sacked for -3	TV Timeout - Video - Highlights from the game, sponsored by Fantastic Sam's; PA - Other notable scores from around the country; Band - "Life is a Highway" [Rascal Flatts]
10:05	5:47	1	Rush for 8	Crowd - "Defense" cheer
			False Start penalty against OU for -5	Band - Excerpt from "That Good Old Baylor Line" [Markham]
		2	Rush for -2	Band - BU Defense 1; PA - "Welcome to the Jungle" [Guns 'n Roses]

BU vs. OU, Waco, TX, November 7, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Pass for 12	Drumline plays
		1	Rush for 4	Drumline - "Defense" cheer
		2	Rush for no gain	Drumline - "Defense" cheer; PA - "Welcome to the Jungle" [Guns 'n Roses]
		3	Incomplete pass	
		4	OU punt to BU	TV Timeout - PA - "Started from the Bottom" [Drake]
10:11	2:11	1	BU rush for 11	PA - "And That's Another Baylor" answered by crowd "First Down"
		1	Rush for -1	Crowd - "Na Na Hey Hey Kiss Him Goodbye" [Steam]
		2	Rush for -2	Crowd - "BCS" cheer
		3	Rush for -1	
10:13			End of Fourth Quarter	Band - "Old Fight" [Baker]; PA - Papa John's discount for ticket holders; Band - "That Good Old Baylor Line," "Word Up" [Cameo], "Tennessee Waltz" [King], sings "That Good Old Baylor Line" [Markham]

TEXAS A&M UNIVERSITY (TAMU) VS. MISSISSIPPI STATE UNIVERSITY (MSU)
College Station, Texas, November 9, 2013³²⁴

TAMU vs. MSU, College Station, TX, November 9, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
12:57pm			Pregame	Band - "Aggie War Hymn" [Wilson], continual drum cadences between selections (accompany the corps of cadets' entrance to the stadium); PA - Recognition of donors for Kyle Field addition; Band - "Aggie War Hymn" [Wilson], "The Army Goes Rolling Along" [Gruber], "The Marines' Hymn" [Scala], "Anchors Aweigh" [Zimmerman], "The U.S. Air Force" [Crawford], "Semper Paratus" [Boskerck]; Drumline cadence as Corps of Cadets continues to march into stadium; Band - "Noble Men of Kyle," "Ballad of the Green Berets" [Moore], "Strategic Air Command" [Young]; PA - "You Don't Want These Problems" [DJ Khaled], State Farm Sponsorship, Recycling Reminder, other unidentified selections play during sponsorship announcements; Video - Individual player introductions; Band - "When Johnny Comes Marching Home" [Gilmore]; PA - "Lose My Mind" [Young Jeezy], Safety policy reminder, "Be a G" [Project Pat], "4 What" [DJ Drama]; PA - Request for audience to stand for singing of "Spirit of Aggieland" [Dunn]; Band - leads singing of "Spirit of Aggieland" [Dunn]; Video celebrating the TAMU legacy and highlighting the stadium addition; PA - Recognition of donors

³²⁴ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Mississippi State Bulldogs vs. Texas A&M Aggies, *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=333130245&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=333130245&[Page]eriod=0).

TAMU vs. MSU, College Station, TX, November 9, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				and board members participating in the ceremonial ground breaking and special guest George H. W. Bush, Recognition of Iraq War veteran/student; Band - "Wildcat" (bugle variation), "Star-Spangled Banner" [Key]; Jet flyover; Band - "Texas, Our Texas" [Marsh]; Crowd - cheers led by "Yell Leaders," including "Gig 'em Aggies," "A-G-G-I-E-S," "Farmers Fight," "Beat the Hell Outta"; Video - TAMU highlights; PA - Player introductions accompanied by recording of snare march pattern and the actual snare line playing along, "Power" [Kanye], Air Raid sirens; Band - "Aggie War Hymn" [Wilson] (Crowd Sings Along); Crowd - "Hey" held out until kickoff" (led by "Yell Leaders"); Band - "Wildcat"
2:41	Q1 15:00		TAMU kickoff to MSU	
2:42	14:30	1	MSU pass for 6	Crowd - "Hey" (sustained)
		2	Rush for no gain	Crowd - "Hey" (sustained)
		3	Rush for no gain	Crowd - "Hey" (sustained)
		4	MSU punt to TAMU	
2:44	12:38	1	TAMU rush for 7	Official review of play; Crowd - "Beat the Hell Outta," "Farmers Fight," "A-G-G-I-E-S"
		2	Rush for no gain	
		3	Pass for -3	
		4	TAMU punt to MSU	TV Timeout - PA - Recognition of TAMU President (retiring); Band - "Wildcat," "Aggie War Hymn" [Haney],
2:47	11:08	1	MSU pass for 5	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
		3	Pass for 7	Crowd - "Hey" (sustained)
		1	Rush for 10	Crowd - "Hey" (sustained)
		1	Rush for -1	Crowd - "Hey" (sustained)

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Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Pass for 7	Crowd - "Hey" (sustained)
		3	Rush for 3	Crowd - "Hey" (sustained)
		4	Rush for -2, turnover to TAMU on downs	Band - "Wildcat"
2:57	7:37	1	TAMU pass for 12	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Pass for 15	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Pass for 2	MSU Band - "Mars" [Holst]
		2	Rush for 12	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Rush for 9	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop" [Not actually a first down]
		2	Pass for 12, TD	Band - "Aggie War Hymn" [Wilson] excerpt
			Extra point good	TV Timeout - Band - "Aggie War Hymn" [Wilson] excerpt; Crowd - "Ra, Ra"; PA - Recognition of TAMU alumni; Band - "Wildcat"; Crowd - "T-A-M-C," "Beat the Hell Outta; Band - Wildcat
			TAMU kickoff to MSU	Crowd - "Hey" (sustained)
3:05	5:45	1	MSU rush for 51, TD	
			Extra point good	TV Timeout - Visiting Band - MSU Fight Song; Crowd - "T-E-A-M," Band - "1941" [Williams]; Crowd - "Hey" (sustained); Band - "Wildcat"
			MSU kickoff to TAMU	
3:08	5:28	1	TAMU pass for 12	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Pass for 7	
		2	Pass for 8	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"

TAMU vs. MSU, College Station, TX, November 9, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Pass for 17	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Pass for 5; Holding penalty against TAMU for -10	
		1	Rush for 6	
		2	Rush for 2	
		3	Pass for 14	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Incomplete pass	
		2	Rush for 4	
		3	TAMU pass intercepted by MSU	TV Timeout; Visiting Band - MSU Fight Song; PA - TAMU Basketball ad; Crowd - "A-R-M-Y-T-A-M-C," "Hey" (sustained), Band - "Wildcat"
3:18	2:20	1	MSU Rush for 3	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
			Delay of Game penalty against MSU for -4	
		3	Incomplete pass	Crowd - "Hey" (sustained)
		4	MSU punt blocked out of endzone by TAMU for a Safety	
			MSU kickoff to TAMU	TV Timeout - Band - "Wildcat"; Crowd - "Ra, Ra," "Beat the Hell Outta," "Farmers Fight," "Beat the Hell Outta," "Hey" (sustained); Band - "Wildcat"
3:24	1:28	1	TAMU pass for 14	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Incomplete pass	
		2	Pass for 15	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Pass for 33, TD	Band - "Aggie War Hymn" [Wilson] excerpt

TAMU vs. MSU, College Station, TX, November 9, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Extra point good	Band - "Aggie War Hymn" [Wilson] excerpt; Crowd - "Ra, Ra"; Band - "Cathedral Chorus" [Reed]; Crowd - "Hey" (sustained); Band - "Wildcat"
			TAMU kickoff to MSU	
3:32			End of First Quarter	Video - Personal TAMU story; Crowd - "A-G-G-I-E-S; PA - Sponsorship announcements, first quarter statistics; Crowd - "Farmers Fight," "Beat the Hell Outta," "Hey" (sustained)
3:35	Q2 15:00	1	MSU pass for 10	Crowd - "Hey" (sustained)
		1	Rush for 3	Crowd - "Hey" (sustained)
		2	Pass for 10	Crowd - "Hey" (sustained)
		1	Rush for 9	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
		3	Rush for 3	Crowd - "Hey" (sustained)
		1	Incomplete pass	Crowd - "Hey" (sustained)
		2	Rush for 2	Crowd - "Hey" (sustained)
		3	Incomplete pass	Crowd - "Hey" (sustained)
		4	MSU punt to TAMU	TV Timeout - PA - Recognition of student athletes; Band - "Ben Hur" [Rózsa]
3:44	11:26	1	TAMU rush for 9	
		2	Rush for no gain	
		3	Rush for no gain	
		4	TAMU punt to MSU	TV Timeout - Band - "Ballad of the Green Berets" [Moore]
3:48	9:37	1	MSU rush for 7	Crowd - "Hey" (sustained)
		2	Rush for 3	Crowd - "Hey" (sustained)
		1	Pass for -2	Crowd - "Hey" (sustained)
		2	Rush for 3	Crowd - "Hey" (sustained)
		3	Pass for 13	Crowd - "Hey" (sustained)
		1	Incomplete pass	Crowd - "Hey" (sustained)
		2	Rush for 9	Crowd - "Hey" (sustained)
		3	Rush for -1	Crowd - "Hey" (sustained)
		4	MSU punt to TAMU	TV Timeout - Video - Conference promotional video; Crowd - "Farmers

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Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Fight"
3:56	5:24	1	TAMU rush for 3	
		2	Pass for 11	
		1	Incomplete pass	
		2	Rush for 2	
		3	Holding penalty against TAMU for -10	
		3	Sacked for -9	
		4	TAMU punt to MSU	TV Timeout - Other SEC scores; Crowd - "T-A-M-C," "Beat the Hell Outta"
4:05	2:40	1	MSU rush for 9	Crowd - "Hey" (sustained)
		2	Rush for 4	Crowd - "Hey" (sustained)
		1	Rush for 20	Crowd - "Hey" (sustained)
		1	Rush for -1	Crowd - "Hey" (sustained)
		2	Pass for 3, TD	
			Extra point good	Crowd - "T-E-A-M"; PA - TAMU basketball ad; Crowd - "A-G-G-I-E-S"
			MSU kickoff to TAMU	Crowd - "Hey" (sustained)
4:10	0:54	1	TAMU rush for 16	
		1	Pass for 7	
		2	Pass for 41	
		1	Pass for 11, TD	Band - "Aggie War Hymn" [Wilson] excerpt
			Extra point good	Band - "Aggie War Hymn" [Wilson] excerpt; Crowd - "Ra, Ra," "Farmers Fight," Crowd - "Hey" (sustained)
			TAMU kickoff to MSU	Crowd - "Hey" (sustained)
4:16	0:16	1	MSU rush for -2	

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Real Time	Game Time	Down	In-Game Situation	Following Soundscape
4:17			End of Second Quarter	Band halftime performance featuring several marches (standard for TAMU), including "Aggie War Hymn" [Wilson] and an US armed forces medley, "The Army Goes Rolling Along" [Gruber], "The Marines' Hymn" [Scala] "Anchors Aweigh" [Zimmerman], "The U.S. Air Force" [Crawford], "Semper Paratus" [Boskerck], and "Aggie War Hymn" [Haney]; PA - Recognition of the TAMU Corps of Cadets, series of unintelligible announcements, unidentified instrumental selection, "Power" [Kanye] (accompanies team entrance), "All I Do is Win" [DJ Khaled]; Band - "Wildcat"
4:41	Q3 15:00		MSU kickoff to TAMU	
		1	TAMU rush for 3	
		2	Sacked for -12	
		3	Incomplete pass	
		4	Roughing the Kicker penalty against MSU for 15	
		1	Rush for no gain	
		2	TAMU intercepted by MSU	Crowd - "Hey" (sustained)
4:45	13:03	1	MSU rush for 2	Crowd - "Hey" (sustained)
		2	Pass for 17	Crowd - "Hey" (sustained)
		1	Incomplete pass	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
		3	Rush for 11	Crowd - "Hey" (sustained)
		1	Rush for no gain	Crowd - "Hey" (sustained)
		2	Holding penalty against MSU for -10	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
		3	Pass for 3	Crowd - "Hey" (sustained)

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Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	MSU Field Goal missed, turnover on downs	TV Timeout - Band - "Wildcat"; Video - Weather forecast; Crowd - "Beat the Hell Outta"; PA - Introduce special alumni Michael Wacha (MLB pitcher); Band - "Wildcat"
4:55	9:18	1	TAMU pass for 17	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Pass for 26	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Incomplete pass	
			Delay of Game penalty against TAMU for -5	
		2	Pass for 13	
		3	Rush for 4	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Pass for 21, TD	Band - "Aggie War Hymn" [Wilson] excerpt
			Extra point good	TV Timeout - Band - "Aggie War Hymn" [Wilson] excerpt; Crowd, "Ra, Ra"; Crowd - "Whoop"; Band - "Ben Hur" [Rózsa]; Crowd - "Hey" (sustained); Crowd - "Whoop"
			TAMU kickoff to MSU	Band - "Wildcat"; Crowd - "Hey" (sustained)
5:02	7:34	1	MSU sacked for -1	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
		3	Rush for no gain	Crowd - "Hey" (sustained)
		4	MSU punt to TAMU	TV Timeout - PA - Recycling spotlight, Recognition of former TAMU football player Dat Nguyen; Band - "Wildcat"; Crowd - "Gig 'Em Aggies"
5:08	5:58	1	TAMU sacked for -14	
		2	Pass for -1	
		3	Pass for 26	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd -

TAMU vs. MSU, College Station, TX, November 9, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				"Whoop"
		1	Pass for 12	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	TAMU pass intercepted by MSU	Crowd - "Hey" (sustained)
5:12	4:13	1	MSU rush for 3	Crowd - "Hey" (sustained)
		2	Rush for 14	Crowd - "Hey" (sustained)
		1	Pass for 12	Crowd - "Hey" (sustained)
		1	Rush for 16	Crowd - "Hey" (sustained); Crowd - "Whoop"
		1	Pass for 19	Crowd - "Hey" (sustained)
		1	Rush for 2	Crowd - "Hey" (sustained)
		2	Pass for 18	Crowd - "Hey" (sustained)
		1	Incomplete pass	Crowd - "Hey" (sustained)
		2	Pass for 12, TD	Visiting Band - MSU Fight Song
			2-Point Conversion no good	TV Timeout - Crowd - "Whoop," "T-E-A-M"; Band - "When Johnny Comes Marching Home" [Gilmore]; PA - Re-introduce President George H.W. Bush; Crowd - "Hey" (sustained)
			MSU kickoff to TAMU	Band - "Wildcat"; PA - "Started from the Bottom" [Drake]
5:22	0:44	1	TAMU pass for 75	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop"
		1	Rush for 15, TD	Band - "Aggie War Hymn" [Wilson] excerpt
			Extra point good	TV Timeout - Band - "Aggie War Hymn" [Wilson] excerpt; Crowd - "Whoop," "Ra, Ra," "Hey" (sustained)
			TAMU kickoff to MSU	Band - "Wildcat"; Crowd - "Hey" (Sustained)
5:26	0:12	1	MSU rush for 44	

TAMU vs. MSU, College Station, TX, November 9, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
5:27			End of Third Quarter	Band - "Aggie War Hymn" [Wilson], sung by crowd throughout and section 2 sung a cappella (section 3 removed); PA - Flyover recognition, reveal of Texas Governor Rick Perry as co-pilot of one of the jets
	Q4 15:00	1	Pass for 31, TD	
			Extra point good	TV Timeout - Crowd - "T-E-A-M," "Beat the Hell Outta," "Hey" (Sustained)
			MSU kickoff to TAMU, Unsportsmanlike Conduct penalty against TAMU for - 15	Band - "Wildcat", "Aggie War Hymn" [Wilson] excerpt [played before penalty announced]; Crowd - Boo-ing
5:35	14:53	1	TAMU rush for 4	
		2	Rush for 12	
		3	Pass for 2, TD	Band - "Aggie War Hymn" [Wilson] excerpt
			Extra point good	TV Timeout - Band - "Aggie War Hymn" [Wilson] excerpt; Crowd - "Ra, Ra"; Band - "Strategic Air Command" [Young]; Crowd - "Hey" (sustained)
			TAMU kickoff to MSU	Band - "Wildcat"; Crowd - "Whoop," "Hey" (sustained)
5:39	13:54	1	MSU pass for 6	Crowd - "Hey" (sustained)
		2	Rush for 10	Crowd - "Hey" (sustained)
		1	MSU pass intercepted by TAMU	Band - "Wildcat"; Crowd - "Whoop"
5:42	12:55	1	TAMU pass for 4	
		2	Rush for 2	
		3	Pass for 7	Band - "Wildcat"; Crowd - "Whoop," "Hey" (sustained)
		1	Rush for 12	Band - "Wildcat"; Crowd - "Whoop," "Hey" (sustained)
		1	Rush for 2, TD	Band - "Aggie War Hymn" [Wilson] excerpt

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Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Extra point good	TV Timeout - Band - "Aggie War Hymn" [Wilson] excerpt; Video - Football highlights from across the nation; PA - Pizza Hut sponsorship; Crowd - "Farmers Fight," "Hey" (sustained)
			TAMU kickoff to MSU	Band - "Wildcat"; Crowd - "Hey" (sustained)
5:48	10:52	1	MSU pass for 9	Crowd - "Hey" (sustained)
		2	Rush for 1	Crowd - "Hey" (sustained)
		1	Pass for 8	Crowd - "Hey" (sustained)
		2	Rush for 7	Crowd - "Hey" (sustained)
		1	Rush for 8	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
		3	Incomplete pass	Crowd - "Hey" (sustained)
			Timeout TAMU	PA - Attendance announcement; Crowd - "T-A-M-C," "Farmers Fight"; PA - TAMU Track and Field ad; Crowd - "Hey" (sustained)
		4	Pass for 24	Crowd - "Hey" (sustained)
		1	Rush for 17	Official Review of Play - Crowd - "A-R-M-Y-T-A-M-C," "Whoop," "A-G-G-I-E-S," "Hey" (sustained)
		1	Rush for 1, TD	
			2-Point Conversion Good	TV Timeout - Crowd - "T-E-A-M," PA - Play of the Game"; Band - "Aggie War Hymn" [Haney],; Crowd - "Hey" (sustained)
			MSU kickoff to TAMU	Band - "Wildcat"
6:05	6:45	1	TAMU rush for 6	
		2	Rush for 3	
		3	Incomplete pass	
		4	TAMU punt to MSU	Crowd - "Hey" (sustained)
6:09	5:22	1	MSU rush for 13	Crowd - "Hey" (sustained)
		1	Pass for 7	Crowd - "Hey" (sustained)
		2	Rush for 4	Crowd - "Hey" (sustained)
		1	Incomplete pass	Crowd - "Hey" (sustained)
		2	Rush for 12	Crowd - "Hey" (sustained)

TAMU vs. MSU, College Station, TX, November 9, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 3, Face Mask penalty against TAMU for 15	Crowd - "Hey" (sustained)
		1	Rush for no gain	Crowd - "Hey" (sustained)
		2	Pass for 9, TD	
			2-Point Conversion no good	TV Timeout - Crowd - "Whoop," "T-E-A-M," "Hey" (sustained)
			MSU Onside kick recovered by TAMU	Band - "Wildcat"
6:16	2:19	1	TAMU rush for 2	
		2	Rush for 1	
			Timeout MSU	
		3	Pass for 11	Band - "Wildcat"; PA - "Fightin' Texas Aggie First Down"; Crowd - "Whoop," "One More Year" (directed at Johnny Manziel); Band - "Wildcat", "When Johnny Comes Marching Home" [Gilmore]
		1	Rush for -2	
			Timeout MSU	Band - "When Johnny Comes Marching Home" [Gilmore]
		2	Rush for -5	Crowd - "One More Year"; "Whoop"; Crowd Boos regarding confusion over referees' on-field explanation; Band - "When Johnny Comes Marching Home" [Gilmore]
			Timeout MSU	Timeout awarded to MSU - Crowd boo's; Band - "When Johnny Comes Marching Home" [Gilmore], "Wildcat"; Crowd - "One More Year"
		3	Rush for -4	Band - "Wildcat"
			Timeout TAMU	Band - "Wildcat"; Crowd - "One More Year," "When Johnny Comes Marching Home" [Gilmore]
		4	TAMU punt to MSU	Band - "Wildcat" (x2); Crowd - "Whoop," "Hey" (sustained)
6:30	0:31	1	MSU rush for 23	Crowd - "Hey" (sustained)
		2	Incomplete pass	Crowd - "Hey" (sustained)
		3	Incomplete pass	Crowd - "Hey" (sustained)
		4	Incomplete pass	

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Real Time	Game Time	Down	In-Game Situation	Following Soundscape
6:32			End of Fourth Quarter	Band - "Aggie War Hymn" [Wilson], crowd sings along, Johnny Manziel runs across field and jumps into the crowd next to the band to sing along; Crowd - "Whoop"; Band - "Wildcat" (x2)

**UNIVERSITY OF TEXAS AT AUSTIN (UTA) VS OKLAHOMA STATE
UNIVERSITY (OKST)**
Austin, Texas, November 16, 2013³²⁵

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
2:05pm			Pregame	PA - "I'm a Coke Boy" [Chinx Drugz] (Remix); Video - Highlights from previous UTA games; "Ball" [T.I.]; Visiting Band - "Waving Song" [Herbert], "Ride 'em Cowboys" [Long]; Cannon fires; PA - Veterans recognition, recognition of the Big 12 Sports person of the Year; Video - Band Introduction; Band - Pregame field show featuring entrance cadence, "The Eyes of Texas" [Sinclair], "Texas Fight" [Hunnicut], "Star-Spangled Banner" [Key]; Visiting Band - Alma Mater; Band - "Deep in the Heart of Texas" [Como], "The Eyes of Texas" [Sinclair] with crowd singing; Video - UTA highlights; PA - "New Day" [50 Cent]; Band - "Texas Fight" [Hunnicut]; Retired Air force plane flyover; PA - Recognition of special visitor, the oldest surviving WWII veteran; Crowd - Antiphonal "Texas - Fight" cheer; Visiting band - Fight Song; Video - UTA spotlight; PA - "Welcome to the Jungle" [Guns 'N Roses]; Drumline cadence
2:36	Q1 15:00		UTA kickoff to OKST	Drumline cadence; Cowbells
		1	OKST rush for 2	Band - "Dream On" [Aerosmith]
		2	Pass for 7	Band - "Strong Eyes," Cowbells
		3	Rush for no gain	Band - "Cape Fear" [Herrmann]
		4	OKST punt to UTA	Band - "Texas Fight" [Hunnicut]
2:39	13:28	1	UTA rush for 4	Visiting Band - "Look Down" [Schonberg]

³²⁵ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Oklahoma State Cowboys vs. Texas Longhorns," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=333200251&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=333200251&[Page]eriod=0).

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for 4	Visiting Band - "Dies Irae" [Verdi]
		3	Rush for 4	Band - "Strong Eyes"
		1	Rush for 2	Drumline cheer - "Go Horns, Go"
		2	Rush for 3	Visiting Band - "Dies Irae" [Verdi]; Drumline plays
2:43			Timeout UTA	PA - Veterans recognition; Band - "Texas Fight" [Hunnicut] intro, leading into drumline cheer
		3	Incomplete pass	Visiting Band - "Seven Nation Army" [White Stripes]; Drumline plays
		4	UTA punt to OKST	TV Timeout - Video - Weather announcement; Crowd - Antiphonal "Texas - Fight" cheer
2:47	11:11	1	OKST Rush for 14	Drumline plays, cowbells in unison
		1	Pass for 18	Cowbells
		1	Rush for no gain	Band - "Kashmir" [Led Zeppelin]
		2	Rush for 22	Drumline plays
		1	Incomplete pass	Drumline plays, cowbells in unison
		2	Rush for no gain	Drumline plays, cowbells in unison
		3	Rush for 18, TD	Visiting Band - "Waving Song" [Herbert]
			Extra Point Good	TV Timeout - Visiting Band - Fight Song; Video - Ad for the Silver Spurs accompanied by "Seven Nation Army" [White Stripes]; Band - "March Grandioso" [Seitz]
			OKST kickoff to UTA	Band - "Texas Fight" [Hunnicut]; Visiting Band - "Rock and Roll Part 2" [Gary Glitter] (performances overlap)
2:53	9:09	1	UTA rush for 5	Drumline plays
		2	Pass for 1	Drumline plays; Visiting Band - "Hey Song" [Gary Glitter]
		3	Pass for 11	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Rush for 6	Band - "Texas Chant"
		2	Rush for 3	Drumline plays; Visiting Band plays a fanfare
		3	Rush for 4	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Rush for 3	Drumline plays

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Incomplete pass	Drumline plays; Visiting Band - "Dies Irae" [Verdi]
		3	Pass for 14	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Rush for 2	Drumline plays
		2	Pass for 7	Band - "The Eyes of Texas" [Sinclair] fanfare
		3	Pass for 4	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Incomplete pass	Drumline plays
		2	Incomplete pass	Visiting Band - "Look Down" [Schonberg]; Band - "The Eyes of Texas Fanfare"
		3	Incomplete pass	Visiting Band - "That's the Way" [KC and the Sunshine Band]
		4	UTA Field Goal Good	TV Timeout - Band - "Texas Fight" [Hunnicut]; PA - Recognition of area middle schools participating in recycling program; Visiting Band selection; Drumline plays; cannon fired; Band - "Texas Fight" [Hunnicut]; Video - Big 12 advertisement; PA - Recognition of all veterans in the stadium; Band - "Texas Fight" [Hunnicut]
			UTA kickoff to OKST	Cowbells
3:08	3:47	1	OKST rush for 29	
		1	Rush for no gain	Band - "Kashmir" [Led Zeppelin]
		2	Rush for 3	Band - "Strong Eyes," Cowbells
		3	Pass for 8	Drumline plays, cowbells in unison
		1	Rush for -1	Drumline plays, cowbells in unison
		2	OKST pass intercepted by UTA, turnover	TV Timeout - Canon fired; Band - "Texas Fight" [Hunnicut], "March Grandioso" [composed by Seitz]; Crowd - Antiphonal "Texas - Fight" cheer
3:13	1:32		Offside penalty against OKST for 5	
		1	UTA pass for 7	Band - "The Eyes of Texas" [Sinclair] fanfare

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 5	Drumline plays; Visiting Band - "Malaguena" [Lecuona]
		2	Rush for -5	Drumline plays
3:16			End of First Quarter	Visiting Band - "O Fortuna" [Orff]; Canon fired; PA/Video - Promotional Game accompanied by "Fly" [Sugar Ray]; Band - "Halftime" [Ying Yang Twins]
3:19	Q2 15:00	3	Pass for 9	Band - "The Eyes of Texas" [Sinclair] fanfare
		4	UTA punt to OKST	TV Timeout - Visiting Band - "Olé" cheer; Drumline plays; Band - "Talkin' Out the Side of Your Neck" [Cameo]
3:20	14:10	1	OKST incomplete pass	Drumline plays, cowbells in unison
		2	Rush for 11	Drumline plays
		1	Rush for 4	Band - "Kashmir" [Led Zeppelin]
		2	Rush for 5	Band - "Strong Eyes," Cowbells
		3	Rush for 3	Visiting Band - Fight Song; Drumline plays; Cowbells
		1	Rush for -2	Band - "Kashmir" [Led Zeppelin]
		2	Incomplete pass	Band - "Strong Eyes," Cowbells
		3	Rush for 6	Band - "Cape Fear" [Herrmann]
		4	OKST punt to UTA	TV Timeout - PA - Tailgater of the Game sponsored by HEB; Video - Cartoon race; Band - Unidentified selection; Drumline plays
3:30	11:02	1	UTA rush for 1	Drumline plays
		2	Pass for -4	Drumline plays; Visiting Band - "Dies Irae" [Verdi]
		3	Rush for 4	Drumline plays
		4	UTA punt to OKST	TV Timeout - Visiting Band - "Olé" cheer; Band - "The Eyes of Texas" [Sinclair]
3:33	9:17	1	OKST pass for 8	Visiting Band - Fanfare; Drumline
		2	Pass for 11	Visiting Band - Fanfare; Drumline; Cowbells
		1	Rush for no gain	Band - "Kashmir" [Led Zeppelin]
		2	Pass for 15	Visiting Band - "That's the Way" [KC and the Sunshine Band]

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Roughing the Passer penalty against UTA for 4	
		1	Rush for 4, TD	Visiting Band - "Waving Song" [Herbert]
			Extra Point Good	TV Timeout - Visiting Band - Fight Song; Video - Texas trivia promotion; Band - "Ring of Fire" [Johnny Cash]; Band - "Texas Fight" [Hunnicuttt]
			OKST kickoff to UTA	Drumline plays
3:39	7:31	1	UTA rush for 5	Band - "The Eyes of Texas" [Sinclair] fanfare
		2	Rush for 6	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Rush for 4	Band - "The Eyes of Texas" [Sinclair] fanfare
		2	Rush for 21	Drumline plays
		1	Rush for 2	Band - "The Eyes of Texas" [Sinclair] fanfare; Visiting Band - "Look Down" [Schonberg]
		2	Pass for 11	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Pass for 13	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Pass for 1	
		2	Rush for 5	
		3	Rush for 7, TD	Band - "Texas Fight" [Hunnicuttt]
			Extra Point Good	TV Timeout - Band - "Texas Fight" [Hunnicuttt]; PA - BASF Sponsorship, "Sandstorm" [Darude]
			UTA kickoff to OKST	Drumline plays
3:48	3:39	1	OKST pass for 24	Drumline plays
		1	Rush for 3	Band - "Strong Eyes"
		2	Rush for -3	Drumline plays; Cowbells
		3	Pass for 29	Drumline plays; Cowbells
		1	Rush for 2	Drumline plays; Cowbells
		2	Pass for 12, TD	

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Extra Point Good	TV Timeout - Band - "March Grandioso" [Seitz], "Texas Fight" [Hunnicut]
			OKST kickoff to UTA	Drumline plays
3:55	1:15	1	UTA pass for 9	Drumline plays
		2	Rush for -2	Drumline plays
			Timeout UTA	Band - "Deep in the Heart of Texas" [Como]
		3	Pass for 10	Band - "The Eyes of Texas" [Sinclair] fanfare
			False Start penalty against UTA for -5	
		1	UTA pass intercepted by OKST, returned for a TD	
3:59	0:18		Extra Point Good	Video - UTA highlights accompanied by "Radioactive" [Imagine Dragons]
			Timeout OKST	Band - "Rawhide" [Frankie Laine]
			OKST kickoff to UTA	Band - "The Eyes of Texas" [Sinclair] fanfare
4:01	0:18	1	UTA rush for 3	Band - "Texas Fight" [Hunnicut]
4:02			End of Second Quarter	Visiting Band performs halftime field show based on the works of Aaron Copland, including "Fanfare for the Common Man," "Hoedown" from Rodeo, "Waving Song" [Herbert]; Band performs halftime field show based on US military themes, including "Stars and Stripes Forever" [Sousa], "Boogie Woogie Bugle Boy" [Andrews Sisters], "Battle Hymn of the Republic" [Steffe], "Texas Fight" [Hunnicut]; Visiting Band - Fight Song; PA - "Texas Longhorn" [Django Walker]
4:23	Q3 15:00		OKST kickoff to UTA	Drumline plays
		1	UTA rush for 2	Drumline plays
		2	Pass for 6	
		3	Pass for 62 (?)	Band - "The Eyes of Texas" [Sinclair]

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				fanfare
		1	Pass for 6	Drumline plays
		2	Rush for no gain	Drumline plays
		3	Pass for 12	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Pass for -1	Band - "Texas Chant"
		2	Rush for 3	Band - Chromatically ascending "Deep in the Heart of Texas" [Como]; Visiting Band - "O Fortuna" [Orff]
		3	Incomplete pass	
		4	Field Goal Good	TV Timeout - Band - "Texas Fight" [Hunnicutt]; Video - UTA Advertisement; Band - "William Tell" [Rossini]; Drumline plays
			UTA kickoff to OKST	Drumline plays
4:32	11:18	1	OKST rush for 3	Drumline - "Texas Chant"
		2	Pass for 6	Drumline plays
		3	Rush for 4	Drumline plays, cowbells in unison
		1	Pass for 10	Band - "Kashmir" [Led Zeppelin]
		1	Pass for 7	Drumline plays
		2	Pass for 10	Drumline plays, cowbells in unison
		1	Rush for 14	Drumline plays
		1	Pass for 3	Band - "Kashmir" [Led Zeppelin]
		2	Rush for -4	Band - "Strong Eyes," Cowbells
		3	Incomplete pass	Band - "Cape Fear" [Herrmann]
		4	Field Goal Good	TV Timeout - Visiting Band - "Waving Song" [Herbert], Fight Song; Video - Longhorn Network advertisement, Big 12 football highlights; Visiting Band - "Hey Jude" [Beatles]
			OKST kickoff to UTA	Band - "Texas Fight" [Hunnicutt]
4:43	7:16	1	UTA rushes for 12	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Incomplete pass	Band - "The Eyes of Texas" [Sinclair] fanfare
		2	Rush for -4	Band - Chromatically ascending "Deep in the Heart of Texas" [Como]; Visiting Band - "Seven Nation Army" [White]

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Stripes]
		3	Pass for 7	Drumline Plays; Visiting Band - "Olé" cheer
		4	UTA punt to OKST	TV Timeout - Band - "Dream On" [Aerosmith]; PA - UTA Medical Research spotlight, Men's Basketball discount tickets for football ticket holders; Band - "Riders in the Sky" [Jones]
4:49	5:30	1	Rush for 1	Drumline plays
		2	Incomplete pass	Band - "Strong Eyes"
		3	Rush for 1	Band - "Cape Fear" [Herrmann]
		4	Roughing the Kicker penalty against UTA for 15	Band - "Kashmir" [Led Zeppelin]
		1	Pass for 8	Drumline plays, cowbells in unison
		2	Rush for no gain	Band - "Strong Eyes," Cowbells
		3	Rush for no gain	Band - "Cape Fear" [Herrmann]
		4	OKST punt to UTA	TV Timeout - PA - Next home game reminder; Video - Live feed to Afghanistan Air Force base; Visiting Band - "Ride 'em Cowboys"; Crowd - Antiphonal "Texas - Fight" cheer; Band - "Texas Fight" [Hunnicut]
4:56	2:30	1	UTA rush for 7, Facemask penalty against OKST for 15	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Pass intercepted by OKST, turnover	Band - "Dream On" [Aerosmith]
4:58	2:00	1	OKST pass for 21, TD	Visiting Band - "Waving Song" [Herbert]
			Extra Point Good	Visiting Band - Fight Song; Drumline plays
			OKST kickoff to UTA	Band - "Texas Fight" [Hunnicut]
5:01	1:54	1	UTA rush for 1	Band - "The Eyes of Texas" [Sinclair] fanfare
		2	Pass for 10	Band - "The Eyes of Texas" [Sinclair]

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				fanfare
		1	Pass intercepted by OKST, turnover	
5:04	0:42	1	Rush for -2	Drumline plays, cowbells in unison
5:05			End of Third Quarter	Band - Both bands play simultaneous selections; Video - UTA Advertisement highlighting academics and school spirit; PA - "Turn Down for What" [Lil Jon]
5:10	Q4 15:00	2	Rush for 3	Drumline plays, cowbells in unison
		3	Rush for 5	Band - "Cape Fear" [Herrmann]
		4	OKST punt to UTA	TV Timeout - Band - "Texas Fight" [Hunnicut]; Video - Call for donations "to make Texas the best public university in the nation"; PA - Instrumental rock selection; Band - "Rawhide" [Laine]
5:15	13:29	1	UTA rush for -5	Drumline plays
		2	Pass for 2	Drumline plays; Visiting Band plays unidentified selection
		3	Pass for 9	Drumline plays; Visiting Band - "Olé" cheer
		4	UTA punt to OKST	TV Timeout - PA - Chicken Restaurant coupon for ticketholders; Video - Concurrent Big 12 highlights; Visiting Band - "Never Been to Spain" [Three Dog Night], tubas play blues bass line and band sings lyrics
5:21	11:53	1	OKST rush for 18	Drumline plays
		1	Rush for -5	Cowbells
		2	Rush for 1	Band - "Strong Eyes," Cowbells
		3	Rush for 12	Drumline plays
			Delay of Game penalty against OKST for -5	
		4	OKST punt to UTA	TV Timeout - PA - Attendance announcement; Band - "Locked Out of Heaven" [Bruno Mars], "Texas Fight" [Hunnicut]
5:26	9:04	1	UTA pass for 8	Band - "The Eyes of Texas" [Sinclair] fanfare

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Pass for 9	Drumline cheer - "Go Horns, Go"
		1	Pass for 9	Drumline plays
		2	Incomplete pass	Drumline plays; Visiting Band - "Seven Nation Army" [White Stripes]
		3	Rush for no gain	Drumline cheer - "Go Horns, Go"
		4	Rush for 3	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Incomplete pass	
		2	Rush for 1	
		3	Pass for 6	Visiting Band - "Dies Irae" [Verdi]
		4	Incomplete pass, turnover on downs	TV Timeout - PA - Series of sponsor highlights; Visiting Band - "Hey Jude" [Beatles]; Band - "Texas Fight" [Hunnicutt]
5:32	6:13	1	Holding penalty against OKST for - 10	Drumline plays, cowbells in unison
		1	OKST rush for 3	Drumline plays, cowbells in unison
		2	Rush for 7	Band - "Strong Eyes," Cowbells; Drumline plays
		3	Rush for 2	Band - "Cape Fear" [Herrmann]
		4	OKST punt to UTA	TV Timeout - Band - "Deep in the Heart of Texas" [Como]
5:36	3:27	1	UTA rush for -1	Drumline plays; Visiting Band "Look Down" [Schonberg]
		2	Rush for 11	Drumline plays
		1	Rush for 6	Drumline cheer - "Go Horns, Go"
		2	Rush for 1	Drumline plays
		3	Pass for 8	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Pass for 5	Drumline cheer - "Go Horns, Go"
		2	Rush for 11	Band - "The Eyes of Texas" [Sinclair] fanfare
		1	Incomplete pass	Drumline plays
		2	Pass for 4	Drumline plays
		3	Rush for 6	Drumline plays

UTA vs. OKST, Austin, TX, November 16, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 12	Confusion about whether there is one more play or not - Game later extended by one play; Canon fired; Band - "Texas Fight" [Hunnicut]; Visiting Band - "Ride 'em Cowboys" (played concurrently)
		1	Sacked for -8	Canon fired (again)
3:43			End of Fourth Quarter	Band - "Texas Fight" [Hunnicut]; Visiting Band - "Ride 'em Cowboys" (played concurrently), "Alma Mater Hymn" [McCulloh]; Band - "The Eyes of Texas" [Sinclair]; Canon Fired; Band - "Texas Fight" [Hunnicut]; PA - Texassports.com advertisement

PURDUE UNIVERSITY (PUR) VS. UNIVERSITY OF ILLINOIS, URBANA-CHAMPAGNE (UI)
West Lafayette, Indiana, November 23, 2013³²⁶

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
11:17am			Pregame	PA - "Crazy Train" [Ozzy Osbourne], "My Songs Know What You Did in the Dark" [Fallout Boy]; Band - Drum cadence as band enters stadium; PA - "Thunderstruck" [AC/DC] (Played concurrently with the drumline), "Numb" [Linkin Park], "Wobble" [V.I.C.]; Train Whistle (played concurrently with "Wobble"); PA - "Here Comes the Hotstepper" [Ini Kamoze], Welcome to Ross-Ade stadium, introduction of in-game host and DJ; Video - Starting lineup introductions accompanied by "Feel It" [Three 6 Mafia]; PA - Weather forecast; Video - highlights from the "211 Session" accompanied by "No Church in the Wild" [Jay Z and Kanye West]; Video - Stadium orientation using chip-tune accompaniment, "This Day in Sports History"; Band plays pregame field show featuring Purdue-centric selections, including "For the Honor of Old Purdue" [Huston], "Hail, Purdue" [Morrison]; Train Whistle; PA - Game ball presenter introduction, "Name of the Game" [The Crystal Method]; Team enters field; Train Whistle; PA - Introduction of

³²⁶ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Illinois Fighting Illini vs. Purdue Boilermakers," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=333272509&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=333272509&[Page]eriod=0).

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				Purdue seniors; Band - "America the Beautiful" [Ward], "Star-Spangled Banner" [Key]; "When Worlds Collide" [Powerman 5000]
12:01	Q1 15:00		UI kickoff to PUR	Band - "Boiler up" cheer
	15:00	1	PUR incomplete pass	Drumline - "Go, Boilers Go" cheer
		2	Rush for 2	Drumline - "Let's Go Boilers" cheer
		3	Pass for 11	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for 62, TD	Train Whistle; Band - "Fighting Varsity"
			Extra Point Good	Train Whistle; Band - "Hail, Purdue" [Morrison]; Crowd - Counts pushups by cheer squad; Video - Eye Care sponsorship; PA - Big 10 Network advertisement, "Kernkraft 400" [Zombie Nation]

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			PUR kickoff to UI	Band - "Defense Cheer";
12:08	13:35	1	UI rush for 2	Drumline plays;
		2	Rush for 6	Band - "Jaws" [Williams]
		3	Rush for 3	Drumline plays;
		1	Pass for 20	Drumline plays;
		1	Pass for 9	
		2	Rush for 2	Drumline plays;
		1	Pass for 6	Drumline plays;
		2	Pass for 29	Drumline plays
		1	Pass for 3, TD	
			Extra Point Good	TV Timeout - PA - Sponsor highlights, including Buffalo Wild Wings advertisement and StubHub, "The Beautiful People" [Marilyn Manson] (looping instrumental riff), "I'm Shipping Up to Boston" [Dropkick Murphys]
			UI kickoff to PUR	Band - "For the Honor of Old Purdue" [Huston] coda
12:20	10:21	1	PUR pass for 5	Drumline plays
		2	Rush for -1	Drumline - "Let's Go Boilers" cheer
			Timeout PUR	Video - "Crowd Cam" sponsored by Ford; Band - "Good Time" [Owl City]
		3	Pass for 16	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for 4	Drumline - "Go, Boilers Go" cheer
		2	Pass for 14	
		1	Rush for no gain	
		2	Pass for 1	Drumline - "Go, Boilers Here We Go" cheer
		3	Rush for 7	
		4	Rush for 3	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for 24	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for no gain	Drumline - "Go, Boilers Go" cheer
		2	Rush for -6	Drumline plays
		3	Pass for 8, TD	Train Whistle; Band - "Fighting Varsity"

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			Extra Point Good	TV Timeout; Band - "Hail, Purdue" [Morrison]; PA - "Party Up" [DMX];
			PUR kickoff to UI	Band - "Defense Cheer"
12:35	3:19	1	UI rush for 5	Drumline plays
		2	Pass for 20	Drumline plays
		1	Rush for 5	Drumline - "Defense, Boilers, Defense" cheer
		2	Rush for 9	Drumline plays
		1	Pass intercepted by PUR, turnover	Band - "Hail, Purdue" [Morrison]
12:37	2:03	1	PUR incomplete pass	Drumline - "Let's Go Boilers" cheer
		2	Pass for -1	Drumline plays
		3	Incomplete pass	
		4	PUR punt to UI	Band - "Defense Cheer"
12:41	0:50	1	UI rush for 15	Drumline plays
		2	Rush for 9	Drumline plays
12:42			End of First Quarter	Video - Free fuel contest; PA - Recognition of senior athletics workers; Video - Other Purdue sports highlights; Band - Big band-style arrangement
12:46	Q2 15:00	1	Pass for 30, TD	
			Extra Point Good	TV Timeout - Video - Purdue trivia, Men's Basketball interview, Purduesports.com ad; Band - "Go Purdue" [Carl]; PA - "Seven Nation Army" [White Stripes]
			UI kickoff to PUR	Band - "Go Purdue" [Carl]
12:51	14:54	1	PUR rush for 2	Drumline - "Go, Boilers Go" cheer
		2	Rush for -5	Drumline plays
			False Start penalty against PUR for -5	
		3	Pass for 9	
		4	PUR punt to UI	TV Timeout - Video - Alumni support appreciation; Band - "The Horse" [Cliff Nobles and Company]
12:58	12:20	1	UI rush for 3	Band - "Imperial March" [Williams]

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for 11	Drumline plays
		1	Rush for no gain	Drumline plays
		2	Pass for no gain	Band - "Jaws" [Williams]
		3	Pass for 17	Drumline plays
		1	Pass for no gain	Drumline plays; PA - "Day-O" call and response using clip from "Day-O" [Harry Belafonte]
		2	Rush for 2	Band - "Jaws" [Williams]
			Timeout UI	Band - "Boiler up" cheer, "Go Purdue" [Carl]
		3	Sacked for -9	Drumline - "Boiler Up" cheer
		4	UI punt to PUR	TV Timeout - Crowd - Antiphonal "Go - Boilers" cheer; PA - "Can't Hold Us" [Macklemore], "Hero" [Skillet]
1:08	7:05	1	PUR pass for 28	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for 1	Drumline plays
		2	Pass for -3	Drumline plays
		3	Rush for 2	Drumline plays
			Timeout PUR	Band - "The Fighting Varsity" [Emrick]
		4	PUR punt to UI	Band - PUR Change of Possession
1:12	4:07	1	UI rush for 5	
		2	Rush for 2	Band - "Jaws" [Williams]; PA - "More Human Than Human" [White Zombie]
		3	Pass for 5	
		1	Pass for 4	
		2	Pass for 3, fumble recovered by PUR, turnover	PA - "Apache" [Sugarhill Gang]
1:16	2:00	1	PUR pass for 7	
		2	Rush for 5	PA - "Apache" [Sugarhill Gang]
		1	Pass for 5	
		2	Incomplete pass	
		3	Sacked for -9	
			Timeout PUR	PA - "All I Do is Win" [DJ Khaled]
			Field Goal Missed	Train Whistle

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
1:20			End of Second Quarter	PA - Purdue Visa card advertisement, volleyball advertisement; Band performs halftime field show based on Guitar Hero, including "Pinball Wizard" [The Who], "Johnny B. Goode" [Chuck Berry], "Enter Sandman" [Metallica], "Sweet Child o' Mine" [Guns n' Roses], and "Carry On My Wayward Son" [Kansas], Band performs of "Auld Lang Syne" as graduating senior band members are recognized over the PA, "Hail, Purdue" [Morrison]; PA - Zaxby's advertisement, "Last Train to Trancentral" [The KLF], "Can't Hold Us" [Macklemore], "Thunderstruck" [AC/DC], "Blood is Pumping" [VooDoo & Serano]; Train whistle
1:41	Q3 15:00		PUR kickoff to UI	PA - "Day-O" call and response using clip from "Day-O" [Harry Belafonte]; Band - "Defense Cheer" (played concurrently with "Day-O")
1:42	14:46	1	UI Rush for 10, Hands to the Face penalty against PUR for 10	
		1	Rush for -1	Drumline plays
		2	Pass for 5	Band - "Jaws" [Williams]
		3	Pass for 5	Drumline plays
		4	Rush for 1	
		1	Pass for 8	
		2	Rush for 11	Drumline - "Defense, Boilers, Defense" cheer
		1	Rush for 11	Drumline - "Defense, Boilers, Defense" cheer;

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Pass intercepted by PUR, turnover	TV Timeout - Band - "Hail, Purdue" [Morrison]; Video - Muscle Flex Cam; PA - "We Will Rock You" [Queen], "Jump" [Kris Kross]
1:51	11:25	1	PUR rush for 7	Drumline - "Let's Go Boilers" cheer
		2	Rush for 2	Drumline plays
		3	Pass for 9	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for 7	Drumline - "Here We Go, Boilers" cheer
		2	Rush for 1	Drumline - "Go, Boilers Go" cheer
		3	Pass for 1	
			Delay of Game penalty against PUR for -5	
		4	PUR punt to UI, return fumbled, recovered by PUR	PA - "Jump" [Kris Kross]; Band - "Hail, Purdue" [Morrison] (played concurrently with "Jump")
		1	Pass for 3	Drumline plays
		2	Rush for 2	Drumline plays
		3	Incomplete pass	Drumline - "Here We Go, Boilers" cheer
		4	Rush for -1, turnover on downs	TV Timeout - Video - Advertisement, "Find Mitch" (Mitchell Daniels - Purdue President); Band - "Crazy Train" [Ozzy Osbourne]
2:03	6:10	1	Rush for 4	
		2	Rush for 4	Band - "Jaws" [Williams]; PA - "Crazy Train" [Ozzy Osbourne] (played concurrently with Jaws);
		3	Pass for 13	Drumline - "Defense, Boilers, Defense" cheer; PA - "Cha Cha Slide" [DJ Casper]
		1	Rush for -1	
		2	Sacked for -4	Band - "Jaws" [Williams]; Intro from "Hells Bells" [AC/DC] (played concurrently with Jaws)
		3	Pass for 12	Drumline - "Boiler Up" cheer

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		4	UI punt to PUR	TV Timeout - Train Whistle; Video - Purdue trivia sponsored by the Purdue University Credit Union, Promotional activity - name as many uniformed professions as possible
2:11	1:54	1	PUR rush for 1	
		2	Pass for 4	Drumline - "Let's Go Boilers" cheer
		3	Pass for 3	
		4	PUR punt to UI	
2:13			End of Third Quarter	PA - Introduction of special guest Drew Brees, "Shout" [Isley Brothers], "Sandstorm" [Darude]
2:18	Q4 15:00	1	UI incomplete pass	Review of play, TV Timeout; Drumline plays; Video - "Crowd Cam" accompanied by "Fun, Fun, Fun" [Beach Boys]; Band - "Hail Fire"
		2	Pass for 12	
		1	Rush for 3	Drumline plays
		2	Holding penalty against UI for -10	PA - Excerpt from "Get Low" [Lil Jon & the East Side Boyz] (Lyrics: "Back it Up")
			Delay of Game penalty against UI for -5	PA - Excerpt from "Get Low" [Lil Jon & the East Side Boyz] (Lyrics: "Back it Up")
		2	Pass for 42	Drumline plays
		1	Rush for no gain	Drumline plays
		2	Incomplete pass	Band - "Jaws" [Williams]; PA - "Smooth Criminal" [Alien Ant Farm]
		3	Incomplete pass	Crowd - "Block that Kick" cheer
		4	Field Goal Good	TV Timeout - Video - Tailgate Cam sponsored by Ford F-Series; PA - Invitation to attend postgame band show, "Get Ready for This" [2 Unlimited]
			IU kickoff to PUR	Band - PUR Change of Possession
2:30	12:28	1	PUR incomplete pass	Drumline plays
		2	Pass for 6	Drumline - "Let's Go Boilers"

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
				cheer
		3	Incomplete pass	
		4	PUR punt to UI	Band - "Defense Cheer"
2:33	11:24	1	IU rush for 8	Drumline plays
		2	Pass for 5	Drumline plays "Techno Syndrome" [The Immortals]
		1	Pass for -2	Band - "Mars" [Holst]
		2	Rush for 5	Band - "Jaws" [Williams]; PA - "Crazy Train" [Ozzy Osbourne] (played concurrently with Jaws)
		3	Pass for 11	Drumline plays
		1	Pass for 5	Drumline - "D-D-D-Defense" cheer
		2	Rush for 12	Drumline plays
		1	Rush for 6	
		2	Incomplete pass	Band - "Jaws" [Williams]
			Timeout UI	Video - "Images of the Game" accompanied by "Bang the Drum All Day" [Todd Rundgren]; PA - Other Big 10 scores, "Enter Sandman" [Metallica]
		3	Illegal Touching penalty against UI for 0	Official Review - Drumline - "Boiler Up" cheer; PA - "Party Rock Anthem" [LMFAO]; Crowd - "Block that Kick" cheer
		4	Field Goal Good	PA - "Kernkraft 400" [Zombie Nation]
			UI kickoff to PUR	PA - "Lose Yourself" [Eminem]; Band - PUR Change of Possession (played concurrently)
2:47	7:08	1	PUR rush for 2	Drumline - "Go, Boilers Go" cheer
		2	Rush for 3	Band - "Boiler up" cheer
		3	Sacked for -5	
		4	PUR punt to UI	Band - "Defense Cheer"
2:52	5:16	1	UI rush for 1	Drumline plays
		2	Rush for 2	Band - "Jaws" [Williams]; PA - Intro from "Hells Bells" [AC/DC]
		3	Incomplete pass	Drumline - "Boiler Up" cheer
		4	UI punt to PUR	Band - PUR Change of Possession
2:55	3:36	1	PUR pass for 30	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for 9	Drumline plays

PUR vs. UI, West Lafayette, IN, November 23, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			False Start penalty against PUR for -5	
		2	Pass for 7	Band - "Hail, Purdue" [Morrison] coda
		1	Rush for 2	Drumline - "Go, Boilers Go" cheer
		2	Incomplete pass	
		3	Rush for -1	
			Timeout PUR	PA - "Black and Yellow" [Wiz Khalifa]
		4	PUR pass intercepted by UI, turnover	
2:59	0:59	1	UI rush for -1	
			Timeout PUR	PA - "U Can't Touch This" [MC Hammer],
		2	Rush for -2	PA - Unidentified Selection
			Timeout PUR	PA - "Smells Like Teen Spirit" [Nirvana]
		3	Rush for -3	
			Timeout UI	Crowd - "Boiler Up" cheer
		4	Rush for -19, tackled for a Safety	
3:05			End of Fourth Quarter	Band - "Hail, Purdue" [Morrison]; Band performs postgame show including, "For the Honor of Old Purdue" [Huston], "The Fighting Varsity" [Emrick], "It's My Life" [Bon Jovi], "Pinball Wizard" [The Who], "Johnny B. Goode" [Chuck Berry], "Purdue Hymn," "Hail, Purdue" [Morrison] (includes sung stanza); Train Whistle

UNIVERSITY OF KENTUCKY (UK) VS. UNIVERSITY OF TENNESSEE (UT)
Lexington, Kentucky, November 30, 2013³²⁷

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
6:28pm			Pregame	<p>PA - "Can't Hold Us" [Macklemore], Kentucky player introductions; "Young Forever" [Jay Z]; Band - "On, On, U of K" [Lambert]; Visiting Band - "Rocky Top" [Bryant] (overlaps with "On, On, U of K" [Lambert] and subsequent PA selection); PA - "Wake Me Up" [Avicii]; Recognition of seniors; Band - "My Old Kentucky Home" [Foster] (crowd sings along); PA - Recognition of alumni; Video - UK highlights accompanied by "Isunova" [E.S. Posthumus]; Band performs pregame field show featuring "Kentucky Fight," "On, On, U of K" [Lambert], "Star-Spangled Banner" [Key], "My Old Kentucky Home" [Foster] (march arrangement), "Cats Spellout" cheer, PA - Unidentified selection, "Hells Bells" intro [AC/DC], "Radioactive" [Imagine Dragons], "My Songs Know What You Did in the Dark" [Fallout Boy], "Higher" [Just Blaze and Bauer], Air Raid Sirens, introduction of the team; Band - "On, On, U of K" [Lambert]; PA - "Sail" [AWOLNATION]; Band - "Call to the Post" (solo trumpet); PA - "Kernkraft 400" [Zombie Nation], Announcer - "It's Football Time in the Bluegrass"</p>

³²⁷ Timeline created by a combination of a field recording taken by the author at the game, and a play-by-play review from "Tennessee Volunteers vs. Kentucky Wildcats," *ESPN*, [http://espn.go.com/ncf/playbyplay?gameId=333340096&\[Page\]eriod=0](http://espn.go.com/ncf/playbyplay?gameId=333340096&[Page]eriod=0).

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
7:02	Q1 15:00		UK kickoff to UT	PA - "We Ready" [Archie Eversole]
7:03	14:47	1	UT incomplete pass	
		2	Rush for 60, TD	
			Extra Point Good	TV Timeout - PA - "Ain't Worried About Nothin' [French Montana], "Let's Go" [Trick Daddy]]
			UT kickoff to UK	PA - "Let's Go" [Trick Daddy]
7:07	14:36	1	UK pass for 3	
		2	Pass for 3	
		3	Pass for 5	PA and Crowd in unison - "First Down Kentucky" cheer
		1	Pass for -5	
		2	Rush for 27	PA and Crowd in unison - "First Down Kentucky" cheer
		1	Rush for 1	Visiting band - "Iron Man" [Black Sabbath]
		2	Rush for -1	
		3	Incomplete pass	
		4	Field Goal Missed, turnover on downs	TV Timeout - Visiting band - "Rocky Top" [Bryant]; PA - Blood Drive results; Band - "On, On, U of K" [Lambert]
7:14	10:18	1	UT rush for 3	
		2	Pass for 7	
		1	Pass for 5	Band - "Defense"
		2	Rush for 4	Drumline plays
		3	Rush for 1	Band - "Techno Syndrome" [The Immortals]
		1	Rush for no gain	
		2	Rush for 5	Band - "O Fortuna" [Orff]
		3	Incomplete pass	Band - "Night on Bald Mountain" [Mussorgsky]
		4	UT punt to UK	TV Timeout - PA - Friends of Coal sponsorship; Band - "Seven Nation Army" [White Stripes]
7:20	6:35	1	UK pass for 17	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Rush for 1	
		2	Rush for -1	Band - Bugle Call with cheer, "Go Cats, Go Cats, Go Big Blue"

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		3	Pass for 25	
		1	Incomplete pass	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		2	Rush for -3	Drumline plays
		3	Pass for 11	Crowd - "Go Wildcats"
			Timeout UK	Video - UK highlights; PA - "I Like the Way" [Bodyrockers], "Power" [Kanye West]
			False Start penalty against UK for -5	
		4	UK punt to UT	TV Timeout - Band - "Look Down" [Schonberg], Unidentified Rock Selection, "On, On, U of K" [Lambert]
7:32	2:47	1	UT rush for 11	Drumline plays
		1	Rush for 9	Cheerleaders - "De-Fense" cheer
		2	Rush for 4	Drumline plays
		1	Rush for 2	Band - "Iron Man" [Black Sabbath] (UK's arrangement includes an allusion to "Also Sprach" [Strauss])
		2	Rush for 7	
		3	Rush for 3	
		4	Pass for 43, TD	Visiting band - "Rocky Top" [Bryant]
			Extra Point Good	Band - "Crazy Train" [Ozzy Osbourne]
			UT kickoff to UK	Band - "Power Drive"
7:39	0:19	1	UK rush for 2	Drumline plays
7:40			End of First Quarter	PA - Spotlight on current UK campus building projects; Band - "On, On, U of K" [Lambert]
7:43	Q2 15:00	2	Pass for 1	Band - "Go Wildcats" cheer
		3	Incomplete pass	
		4	UK punt to UT	TV Timeout - Thanks to Sponsors; Band - "Back in Black" [AC/DC]; PA - "Pump It" [Black Eyed Peas]
7:47	13:56	1	UT pass for 9	Visiting drumline plays
		2	Rush for 4	
		1	Incomplete pass	Drumline plays

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Rush for -3	Band - "O Fortuna" [Orff]
		3	Pass intercepted by UK, Turnover	Band - "On, On, U of K" [Lambert]
7:50	12:05	1	UK rush for no gain	Visiting band - "Kashmir" [Led Zeppelin]
		2	Pass for 14	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Pass for 18	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Incomplete pass	Visiting band - "Seven Nation Army" [White Stripes]
		2	Incomplete pass	Band - "Go Wildcats" cheer
			False Start penalty against UK for -5	
		3	Sacked for -8	
		4	UK punt to UT	TV Timeout - Band - "Look Down" [Schonberg]; PA - Kroger advertisement, "We Like to Party!" [Vengaboys], "Hells Bells" intro [AC/DC]
7:58	9:26	1	UT rush for 2	Band - "Techno Syndrome" [The Immortals]
		2	Rush for 3	Band - "O Fortuna" [Orff]
		3	Pass for 31	Official Timeout - PA - "Proud Mary" [Ike and Tina Turner], "Radioactive" [Imagine Dragons]
		1	Pass for 11	Drumline plays
		1	Rush for 6	Band - "Defense"
		2	Rush for 3	
		3	Rush for 2	
		1	Rush for 40, TD	Visiting band - "Rocky Top" [Bryant]
			Extra Point, Missed	TV Timeout - PA - "Let's Go" [Calvin Harris], "Burn it to the Ground" [Nickelback]
			UT kickoff to UK	
8:10	5:54	1	UK pass for 20	PA and Crowd in unison - "First Down Kentucky" cheer
		1	Illegal Shift penalty against UK for -5	PA and Crowd in unison - "First Down Kentucky" cheer

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		1	Rush for 11	
		2	Rush for 7	PA and Crowd in unison - "First Down Kentucky" cheer
		1	Rush for 1	
		2	Rush for 8	
		3	Rush for 1	PA and Crowd in unison - "First Down Kentucky" cheer
		1	Rush for 13	
		2	Pass for 19, TD	PA - Air Raid sirens
			Extra Point Good	TV Timeout - PA - "On, On, U of K" [Lambert] recording; Crowd - count mascot pushups, "C-A-T-S" cheer, "All the Way Turnt Up" [Roscoe Dash], "Kernkraft 400" [Zombie Nation]
			UK kickoff to UT	
8:20	1:45	1	UT rush for -2	
		2	Rush for 3	
			Timeout UT	PA - "Hells Bells" intro [AC/DC]
		3	Rush for 8	
			Timeout UK	PA - "Don't Stop the Party" [Pitbull], "Seven Nation Army" [White Stripes]
			Timeout UK	PA - "Boom Boom Pow" [Black Eyed Peas], "Seven Nation Army" [White Stripes]
			UT punt to UK	
8:25	0:26	1	UK rush for 4	

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
8:26			End of Second Quarter	PA - "On, On, U of K" [Lambert] recording, Promotional game sponsored by Paul Miller Ford, recognition of senior cheerleaders and dance team members; Band performs field show dedicated to works of Queen, including "Fat Bottomed Girls," "Crazy Little Thing Called Love," "Bohemian Rhapsody," "On, On, U of K" [Lambert]; Drumline plays cadence as band leaves field; PA - Recognition of Guest Service's "Staff of the Week"; Video - SEC advertisement; PA - UK Healthcare advertisement, "It's Time" [Imagine Dragons], "On, On, U of K" [Lambert] recording; Video - UK Stadium renovations spotlight; PA - "Kernkraft 400" [Zombie Nation]
8:49	Q3 15:00		UT kickoff to UK	Visiting band - "O Fortuna" [Orff]
8:50	15:00	1	UK Pass for 10, Facemask penalty against UT for 15	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Rush for 6	Drumline plays; Visiting Band - "Iron Man" [Black Sabbath]
		2	Rush for 6	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Incomplete pass	Band - Trombone Bugle Variation
		2	Rush for 2	Drumline plays
		3	Rush for -10	Band - Bugle Call with cheer, "Go Cats, Go Cats, Go Big Blue"; Visiting band - "O Fortuna" [Orff]
		4	UK punt to UT	TV Band - "Look Down" [Schonberg]; PA - Introduction of Tim Masthay (NFL kicker and UK alumni); Band - "On, On, U of K" [Lambert]; PA - "Let it Rock" [Kevin Rudolf], "For Whom the Bell Tolls" [Metallica] intro

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
8:56	12:20	1	UT rush for 2, Unsportsmanlike Conduct penalty against UK for 15	
		1	Pass for 3	Drumline plays
		2	Pass for -1	Band - "Techno Syndrome" [The Immortals]
		3	Incomplete pass	Band - "Night on Bald Mountain" [Mussorgsky]
		4	UT punt to UK	TV Timeout - Band - Unidentified selection, "On, On, U of K" [Lambert]; PA - "Power" [Kanye West]
9:03	10:35	1	UK pass for 1	Visiting band - "Kashmir" [Led Zeppelin]
		2	Incomplete pass	Band - Bugle Call with cheer, "Go Cats, Go Cats, Go Big Blue"
		3	Sacked for -6	Visiting band - "Iron Man" [Black Sabbath]
		4	UK punt to UT	TV Timeout - PA - "Right Now" [Van Halen]
9:06	9:18	1	UT rush for 12	
		1	Incomplete pass	
		2	Rush for 2	Band - "Techno Syndrome" [The Immortals]; Injury Timeout - PA - Sponsor announcements; Band - "Dynamite" [Taio Cruz], "Hells Bells" intro [AC/DC]
		3	Sacked for -14	Band - "Night on Bald Mountain" [Mussorgsky]
		4	UT punt to UK	Band - "Power Drive"
9:11	7:25	1	UK rush for -2	
		2	Incomplete pass	Band - "Go Wildcats" cheer
			Timeout UK	PA - "I Can Transform Ya" [Chris Brown]
		3	Sacked for -1	
		4	UK punt to UT	Band - "Look Down" [Schonberg]
9:16	6:09	1	UT rush for 10	
		1	Incomplete pass	
		2	Rush for 3	
		3	Pass for 26	
		1	Rush for -1	Drumline plays

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Pass for 11	Visiting band - "Vol Spellout" cheer
		1	Rush for 12	Band - "Defense" cheer
		1	Pass for 7, TD	Visiting Band - "Rocky Top" [Bryant]
			Extra Point Good	
			UT kickoff to UK	TV Timeout - Band - Unidentified selection, "On, On, U of K" [Lambert]; "Look Down" [Schonberg]
9:25	3:14	1	UK pass for 12	PA and Crowd in unison - "First Down Kentucky" cheer; Band - "Four Plus"
		1	Rush for 3	
		2	Rush for 53	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Rush for 2	Drumline plays
		2	Rush for 6	Band - "Go Wildcats" cheer
		3	Incomplete pass	Official Review - PA - "Can't Hold Us" [Macklemore]
		4	Rush for no gain, turnover on downs	PA - "For Whom the Bell Tolls" [Metallica]
9:31	0:05	1	UT incomplete pass	
9:32			End of Third Quarter	PA - "Wagon Wheel" [Old Crow Medicine Show], "Hells Bells" intro [AC/DC]
9:35	Q4 15:00	2	Rush for no gain	Band - "Techno Syndrome" [The Immortals]
		3	Pass for 37	
		1	Pass for 5	Drumline plays
		2	Rush for 2	Band - "O Fortuna" [Orff]
		3	Rush for 5	
		1	Rush for no gain	
		2	Pass for 6	Drumline plays
			Timeout UT	Video - SEC Network advertisement; Visiting Band - "Mars" [Holst]; Band - "Starships" [Nicki Minaj], "Hells Bells" intro [AC/DC]
		3	Pass Interference penalty against UK	

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
			for 15	
			Timeout UK	Band - "Party Rock Anthem" [LMFAO]
			Unsportsmanlike Conduct penalty against UK for 15	
		1	Rush for 5, fumble recovered by UK, turnover	Band - "On, On, U of K" [Lambert]
9:46	10:56	1	UK pass for 9	
		2	Rush for 3	PA and Crowd in unison - "First Down Kentucky" cheer
		1	Sacked for -8	
		2	Pass for 14	Band - Bugle Call with cheer, "Go Cats, Go Cats, Go Big Blue"
		3	Incomplete pass	Drumline plays
		4	UK punt to UT	TV Timeout - Band - Unidentified Selection (3:21 - Same as previous selection), "On, On, U of K" [Lambert]
9:52	8:41	1	UT rush for 2	Band - "Techno Syndrome" [The Immortals]
		2	Rush for no gain	Drumline plays
		3	Incomplete pass	Band - "Night on Bald Mountain" [Mussorgsky]
		4	UT punt to UK	TV Timeout - PA - "#thatPower" [will.i.am]
9:57	7:02	1	UK rush for 12	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Pass for 2	Drumline plays
		2	Incomplete pass	Band - Trombone Bugle Call
		3	Pass for 21	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Incomplete pass	
		2	Pass for 8	Drumline plays
		3	Rush for 13	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Pass for 2	Drumline plays

UK vs. UT, Lexington, KY, November 30, 2013

Real Time	Game Time	Down	In-Game Situation	Following Soundscape
		2	Pass for 9	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer; Band - "Go Wildcats" cheer
		1	Incomplete pass	Drumline plays
		2	Pass for 18	Band - "Four Plus"; PA and Crowd in unison - "First Down Kentucky" cheer
		1	Pass for 14, TD	PA - Air Raid sirens; Band - "On, On, U of K" [Lambert]
			Extra Point Good	TV Timeout - Band - "On, On, U of K" [Lambert]; Crowd - Counts mascot pushups, "C-A-T-S" cheer; PA - Unidentified selection (3:37)
			On-side kick recovered by UT	Band - "Look Down" [Schonberg]
10:07	3:41	1	UT rush for 1	Drumline plays
		2	Rush for 4	Band - "Defense"
		3	Rush for 3	Band - "Night on Bald Mountain" [Mussorgsky]
		4	UT punt to UK	PA - "Pump It" [Black Eyed Peas], "Hells Bells" intro [AC/DC]; Band - "Power Drive"
10:11	1:54	1	UK pass for 3	
		2	Sacked for -6, fumble recovered by UT, turnover	
10:12	1:15	1	UT rush for -3	
		2	Rush for -2	
10:13			End of Fourth Quarter	Band - "On, On, U of K" [Lambert], "My Old Kentucky Home"; "Home" [Phillip Phillips]

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Abbreviations

Baylor University (BU)	University of Florida (UF)
Elon University (Elon)	University of Illinois, Urbana- Champaign (UI)
Florida A&M University (FAMU)	University of Kentucky (UK)
Florida State University (FSU)	University of Miami (Miami)
Georgia Institute of Technology (GT)	University of Michigan (MICH)
Indiana University (IU)	University of Minnesota (MINN)
Mississippi State University (MSU)	University of Nevada (Nevada)
Ohio State University (OSU)	University of Oklahoma (OU)
Oklahoma State University (OKST)	University of Oregon (UO)
Purdue University (PUR)	University of Southern California (USC)
Stanford University (STAN)	University of Tennessee (UT)
Texas A&M University (TAMU)	University of Texas at Austin (UTA)
University of Arizona (ZONA)	West Virginia University (WVU)
University of California, Berkeley (CAL)	
University of California, Los Angeles (UCLA)	

MB may be added to the end of any of the above abbreviations to designate an institution's marching band.

Games—In chronological order. Hosting institution is listed first.

GT vs. Elon. Atlanta, GA. August 31, 2013.

Miami vs. UF. Miami, FL. September 7, 2013.

FSU vs. Nevada. Tallahassee, FL. September 14, 2013.

OSU vs. FAMU. Columbus, OH. September 21, 2013.

WVU vs. OKST. Morgantown, WV. September 28, 2013.

MICH vs. MINN. Ann Arbor, MI. October 5, 2013.

USC vs. ZONA. Los Angeles, CA. October 10, 2013.

UCLA vs. CAL. Pasadena, CA. October 12, 2013.

STAN vs. UCLA. Stanford, CA. October 19, 2013.

UO vs. UCLA. Eugene, OR. October 26, 2013.

IU vs. MINN. Bloomington, IN. November 2, 2013.

BU vs. OU. Waco, TX. November 7, 2013.

TAMU vs. MSU. College Station, TX. November 9, 2013.

UTA vs. OKST. Austin, TX. November 16, 2013.

PUR vs. UI. West Lafayette, IN. November 23, 2013.

UK vs. UT. Lexington, KY. November 30, 2013.

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Atchison, Scott-Lee. UK. November 25, 2013.

Bartner, Arthur. USC. October 9, 2013.

Dennard, Jason. FSU. September 12, 2013.

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Duey, Ryan. MICH. October 4, 2013.

Garrison, John and Chad Klempnauer. BU. November 13, 2013.

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Kettler, Ellen. STAN. October 18, 2013.

Martin, Jennifer. TAMU. November 12, 2013.

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“Richard”. WVU. September 27, 2013.

Robertson, Megan. UO. October 25, 2013.

Scherer, Lauren. GT. August 30, 2013.

Schwake, Nathan. UK. December 4, 2013.

Sikic, Andrew. STAN. October 18, 2013.

Waters, Jonathan. OSU. September 20, 2013.

Wiltshire, Eric. UO. October 25, 2013.

Zerunyan, Daniel. USC. October 15, 2013.

Musical Selections Encountered in Case Studies – In alphabetical order.

In the following references, “**Performed by**” designates a performing body, such as a marching band. “**Heard at**” designates that a particular selection sounded over the stadium’s amplification system.

2 Chainz and Wiz Khalifa. “We Own It.” Def Jam. 2013. Heard at MICH.

2 Unlimited. “Get Ready for This.” *Get Ready!* Byte. 1991. Heard at PUR.

50 Cent. “New Day.” Featuring Alicia Keys and Dr. Dre. Shady. 2012. Head at UTA.

69 Boyz. “Tootsee Roll.” *199Quad*. Rip-It. 1994. Heard at Miami.

AC/DC. “Back in Black.” *Back in Black*. Atlantic. 1980. Heard at MICH, BU, and UK.

———. “Hells Bells.” *Back in Black*. Atlantic. 1980. Heard at OSU, WVU, MICH, USC, STAN, PUR, and UK

- . "Highway to Hell." *Highway to Hell*. Atlantic. 1979. Heard at STAN.
- . "Thunderstruck." *The Razors Edge*. ATCO. 1990. Heard at WVU, MICH, and PUR.
- Aerosmith. "Dream On." *Aerosmith*. Columbia. 1973. Performed by UTAMB.
- . "Dude (Looks Like a Lady)." *Permanent Vacation*. Geffen. 1987. Performed by MiamiMB.
- . "Love in an Elevator." *Pump*. Geffen. 1989. Performed by MiamiMB.
- Afrojack. "Take Over Control." Featuring Eva Simons. Spinnin'. 2010. Heard at UO.
- A-ha. "Take on Me." *Hunting High and Low*. Warner Brothers. 1984. Heard at CAL. Performed by MICHMB.
- Alden, Arthur. "Boomer Sooner." 1905. Performed by OUMB.
- Alien Ant Farm. "Smooth Criminal." *Anthology*. SKG Music. 2001. Adaptation of Michael Jackson. "Smooth Criminal." *Bad*. Epic. 1988. Heard at PUR.
- Andrews Sisters. "Boogie Woogie Bugle Boy." Debuted in *Buck Privates*. 1941. Performed by UTAMB.
- Animals. "House of the Rising Sun." MGM. 1964. Performed by WVUMB.
- "Dies Irae." Traditional. Performed by WVUMB,
- "Auld Lang Syne." Traditional. Performed by PURMB.
- Avicii. "Levels." Universal. 2011. Heard at UCLA.
- . "Wake Me Up." *True*. Columbia. 2013. Heard at WVU and UK.
- AWOLNATION. "Sail." *Megalithic Symphony*. Red Bull. 2011. Heard at UK.
- Bach, J.S. Toccata in D Minor. Performed by Miami.
- Bachman-Turner Overdrive. "Takin' Care of Business." *Bachman-Turner Overdrive II*. Mercury. 1974. Heard at WVU.
- Balfe, Michael and Charles Gayley. "The Yellow and Blue." 1886. Performed by MICHMB.

Bailey, Edwin Eugene. "The National Emblem." 1902. Performed by IUMB.

Baker, Dick and Frank Boggs. "Old Fight!." 1947. Performed by BUMB.

Base, Rob and DJ E-Z Rock. "It Takes Two." Profile. 1988. Heard at Miami.

"Baylor Line March." Arrangement of "That Good Old Baylor Line" by Enid Markham.
Performed by BUMB.

"Baylor Spellout." Performed by BUMB

Beach Boys. "Fun, Fun, Fun." Capitol. 1964. Heard at PUR.

The Beatles. "Help!." *Help!*. Capitol. 1965. Performed by OSUMB.

———. "Hey Jude." Apple. 1968. Performed by OSUMB, MICHMB, USCMB, OKSTMB.

———. "I Saw Her Standing There." *Please Please Me*. Parlophone. 1963. Performed by OSUMB.

———. "She Loves You." Swan. 1963. Performed by OSUMB.

———. "Ticket to Ride." *Help!*. Capitol. 1965. Performed by OSUMB.

———. "Yesterday." *Help!*. Capitol. 1965. Performed by OSUMB.

Beethoven, Ludwig van. *Symphony No. 5, Mvmt. I*. 1808. Performed by WVUMB.

Bieber, Justin. "Beauty and a Beat." Featuring Nicki Minaj. *Believe*. Island. 2012. Heard at FSU.

Belafonte, Harry. "Day-O (The Banana Boat Song)." *Calypso*. RCA. 1956. Heard at PUR.

Benatar, Pat. "Heartbreaker." *In the Heat of the Night*. Chrysalis. 1979. Performed by USCMB.

Berlin, Irving. "Puttin' on the Ritz." 1927. Performed by IUMB.

Bernstein, Leonard. "Mambo." From *West Side Story*. 1957. Performed by UOMB.

Berry, Chuck. "Johnny B. Goode." *Chuck Berry is on Top*. Chess. 1958. Performed by PURMB

Beyoncé. "Crazy in Love." Featuring Jay Z. *Dangerously in Love*. Columbia. 2003.
Performed by UCLAMB and UOMB.

Bilik, Jerry. "Hawaiian War Chant." Performed by MICHMB.

———. "Temptation." Performed by MICHMB.

Black Eyed Peas. "Boom Boom Pow." *The E.N.D.*. Interscope. 2009. Heard at UK.

———. "I Gotta Feeling." *The E.N.D.*. Interscope. 2009. Heard at FSU.

———. "Pump It." *Monkey Business*. A&M. 2006. Heard at UK.

The Black Keys. "Howlin' for You." *Brothers*. Nonesuch. 2011. Heard at IU.

Black Sabbath. "Iron Man." *Paranoid*. Warner Brothers. 1971. Performed by UCLAMB,
UOMB, UTMB, and UKMB,

Blink 182. "All the Small Things." *Enema of the State*. MCA. 2000. Performed by
GTMB.

Blur. "Song 2." *Blur*. Food. 1997. Heard at WVU.

B.o.B. "We Still in this Bitch." Featuring T.I. and Juicy J. *Underground Luxury*. Atlantic.
2013. Heard at MICH.

Bodyrockers. "I Like the Way." *Bodyrockers*. Mercury. 2005. Heard at UK.

Bon Jovi. "Livin' on a Prayer." *Slippery When Wet*. Mercury. 1986. Performed by
MICHMB.

———. "It's My Life." *Crush*. Island. 2000. Performed by UKMB.

———. "We Got It Going On." *Lost Highway*. Mercury. 2007. Heard at BU.

Boomtang Boys. "Hamster Dance" Remix. ZYX Music. 2000. Heard at FSU.

"Bop Cheer." Performed by FSUMB.

Boskerck, Francis Saltus Van. "Semper Paratus." 1927. Performed by BUMB and
TAMUMB.

Brian Setzer Orchestra. "Jump, Jive, an' Wail." *The Dirty Boogie*. Interscope. 1998.
Heard at GT.

Breaking Benjamin. "Blow Me Away." *Halo 2 Original Soundtrack*. Sumthing Else Music Works. 2004. Performed by USCMB.

Broadwell, Robert. "Tribute to Troy." 1965. Performed by USCMB.

Brooks, Garth. "I've Got Friends in Low Places." *No Fences*. Capitol. 1990. Performed by MICHMB.

Brown, Chris. "I Can Transform Ya." Featuring Lil Wayne and Swizz Beatz. *Graffiti. Jive*. 2009. Heard at UK.

———. "Turn Up the Music" *Fortune*. RCA. 2012. Heard at FSU.

Brown, James. "I Got You (I Feel Good)." King. 1965. Heard at UO.

Brubeck, Dave and Paul Desmond. "Take Five." *Time Out!*. Columbia. 1959. Performed by GTMB.

Bryant, Boudleaux and Felice. "Rocky Top." 1967. Performed by UTMB.

BU - Defense 1. Performed by BUMB.

BU - Defense 2. Performed by BUMB.

Cameo. "Talkin' Out the Side of Your Neck." *She's Strange*. Casablanca. 1984. Performed by MiamiMB, FSUMB, OSUMB, and UTAMB.

———. "Word Up." *Word Up!*. Atlanta Artists. 1986. Performed by BUMB.

Carl, Joseph. "Go Purdue." Adaptation of "Let's Go Blue" from MICH. Performed by PURMB.

———. "Let's Go Blue." Performed by MICHMB.

Carter, Charlie. "Massacre." Performed by FSUMB.

———. "Musical Cheer." Performed by FSUMB.

Cascada. "Everytime We Touch." *Everytime We Touch*. Robbins. 2004. Performed by MICHMB.

Channel, Bruce. "Hey! Baby." Smash. 1961. Performed by WVUMB and IUMB.

Checker, Chubby. "The Twist." *Twist with Chubby Checker*. Parkway. 1960. Heard at GT.

Chicago. "25 or 6 to 4." *Chicago*. Columbia. 1970. Performed by GTMB.

Chinx Drugz. "I'm a Coke Boy." Featuring Puff Daddy, French Montana, and Rick Ross. *Cocaine Riot 2*. Riot Music. 2013. Heard at UTA.

Chronic Crew. "Fracture." *Epic Drops*. Chronic Trax. 2012. Heard at IU.

Cliff Nobles and Company. "The Horse." Phil-LA of Soul. 1968. Performed by GTMB and PURMB.

Cohan, George. "You're a Grand Ol' Flag." 1906. Performed by WVUMB and BUMB.

Cole, J. "Blow Up." *Friday Night Lights*. Roc Nation. 2010. Heard at UO.

Como, Perry. "Deep in the Heart of Texas." Decca Records. 1942. Performed by UTAMB.

Conti, Bill. "Mighty Bruins." Performed by UCLAMB.

Cooper, Alice. "School's Out." *School's Out*. Warner Brothers. 1972. Performed by GTMB and UOMB.

Copland, Aaron. *Fanfare for the Common Man*. 1942. Performed by WVUMB and OKSTMB.

———. "Hoedown" from *Rodeo*. 1942. Performed by OKSTMB.

———. "Simple Gifts" from *Appalachian Spring*. 1944. Performed by WVUMB.

Corson, Louis. "Alma Mater." 1938. Performed by WVUMB.

Crawford, Robert MacArthur. "The U.S. Air Force." 1938. Performed by BUMB and TAMUMB.

Cream. "Sunshine of Your Love." *Disraeli Gears*. Atco. 1968. Performed by USCMB.

Crespo, Elvis. "Suavemente (Merengue)." *Suavemente*. Sony. 1998. Heard at Miami.

Crumit, Frank. "Buckeye Battle Cry." 1919. Performed by OSUMB.

Cruz, Taio. "Dynamite." *Rokstarr*. Island. 2010. Heard at MICH, IU, and UK.

The Crystal Method. "Name of the Game." *Tweekend*. Geffen. 2001. Heard at PUR.

The Cult. "Fire Woman." *Sonic Temple*. Beggars Banquet. 1989. Heard at FSU.

- Cupid. "Cupid Shuffle." *Time for a Change*. Asylum Atlantic. 2006. Heard at GT.
- Daft Punk. "Get Lucky." Featuring Pharrell Williams. *Random Access Memories*. Columbia. 2013. Heard at UO. Performed at USC and UCLA.
- Darude. "Sandstorm." *Before the Storm*. Robbins. 1999. Heard at MICH, UTA, PUR.
- Dash, Roscoe. "All the Way Turnt Up." Featuring Soulja Boy. *Ready Set Go!*. Interscope. 2010. Heard at MICH and UK.
- Davison, Scott. "IU Fanfare." Performed by IUMB.
- Denver, John. "Take Me Home, Country Roads." *Poems, Prayers & Promises*. RCA. 1970. Heard at WVU. Performed at WVU.
- . "Thank God I'm a Country Boy." *Back Home Again*. RCA. 1975. Heard at WVU.
- Diamond, Neil. "Sweet Caroline." Uni/MCA. 1969. Performed by MiamiMB and UFMB.
- Disturbed. "Glass Shatters." *WWF Forceable Entry*. Columbia. 2002. Performed by UOMB as "666."
- DJ Casper. "Cha Cha Slide." *Cha-Cha Slide: The Original Slide Album*. MOB Music Publishing. 2000. Heard at PUR.
- DJ Drama. "4 What." Featuring Juicy J, Yo Gotti, and Jeezy. *4 What*. Membran. 2013. Heard at TAMU.
- . "My Moment." Featuring 2 Chainz, Meek Mill, and Jeremih. *Quality Street Music*. Entertainment One. 2012. Heard at IU.
- DJ Khaled. "All I Do is Win." Featuring T-Pain, Ludacris, Rick Ross and Snoop Dogg. *Victory*. We the Best. 2010. Heard at TAMU and PUR. Performed by UFMB, MiamiMB, and USCMB.
- . "You Don't Want These Problems." Featuring 2 Chainz, French Montana, Meek Mill, Big Sean, Ace Hood, Timbaland, and Rick Ross. *Suffering from Success*. Cash Money. 2013. Heard at TAMU.
- Djawadi, Ramin. "Main Title." Theme from *Game of Thrones*. 2011-. Performed by MiamiMB and FSUMB.
- DMX. "Party Up (Up in Here)." ...*And Then There Was X*. Def Jam. 1999. Heard at PUR.
- Dougherty, William Jr. "Across the Field." 1915. Performed by OSUMB.

- Drake. "The Motto." Featuring Lil Wayne. *Take Care*. Cash Money. 2011. Heard at IU.
- . "Started from the Bottom." *Nothing Was the Same*. Cash Money. 2012. Heard at MICH, BU, and TAMU.
- Dropkick Murphys. "I'm Shipping Up to Boston." *The Warrior's Code*. Hellcat. 2006. Heard at UO and PUR.
- Dunn, Richard and Marvin Mims. "Spirit of Aggieland." 1925. Performed by TAMUMB.
- The Eagles. "Heartache Tonight." *The Long Run*. Asylum. 1979. Performed by BUMB.
- Earth, Wind, and Fire. "Let's Groove." *Raise!*. Columbia. 1981. Heard at UCLA. Performed by GTMB.
- . "September." *The Best of Earth, Wind & Fire, Vol. 1*. Columbia. 1978. Performed by UFMB.
- . "In the Stone." *I Am*. Columbia. 1979. Performed by UFMB and USCMB.
- Edgar Winter Group. "Frankenstein." *They Only Come Out at Night*. Epic. 1973. Performed by WVUMB, USCMB, and BUMB.
- Elbel, Louis. "The Victors." 1898. Performed by MICHMB.
- Emerson, Jeane. "Hail to the Hills of Westwood." Performed by the UCLAMB.
- EMF. "Unbelievable." *Schubert Dip*. EMI. 1991. Performed by UOMB.
- Eminem. "Lose Yourself." From *8 Mile*. Universal Pictures. 2002. Heard at WVU, MICH, USC, PUR.
- Emrick, P.S. "The Fighting Varsity." Performed by PURMB.
- E.S. Posthumus. "Isunova." Featuring Luna Sans. *Cartographer*. Wigshop Records. 2008. Heard at UK.
- Eversole, Archie. "We Ready." *Ride with Me Dirty South Style*. Universal. 2002. Heard at MICH and UK.
- Fallout Boy. "My Song's Know What You Did in the Dark (Light 'Em Up)." *Save Rock and Roll*. Island. 2013. Heard at GT, Miami, FSU, WVU, USC, UO, IU, PUR, and UK. Performed by USCMB.

"F Tuning Sequence." Performed by GTMB.

Fiedel, Brad. "The Terminator Theme." From *Terminator*. Orion Pictures. 1984.
Performed by STANMB.

Finale. "Madeon." *The City*. Popcultur. 2012. Heard at IU.

Fleetwood Mac. "Tusk." *Tusk*. Warner Brothers. 1979. Performed by USCMB.

Flo Rida. "Good Feeling." *Wild Ones*. Atlantic. 2011. Heard at FSU and USC.

F.L.Y.. "Swag Surfin." *Jamboree*. Island Def Jam Music Group. 2009. Heard at MICH.

Fort Minor. "Remember the Name." *The Rising Tied*. Warner Brothers. 2005. Heard at
MICH.

Foster, Stephen. "My Old Kentucky Home." 1853. Performed by UKMB.

The Foundations. "Build Me Up Buttercup." *Build Me Up Buttercup*. Pye. 1968. Heard at
MICH.

"Four Plus." Performed by UKMB.

Four Tops. "I Can't Help Myself." *Four Tops' Second Album*. Motown. 1965. Heard at
MICH.

Fox, Brice and Daniel Weber. "We are IU." *YouTube*. Uploaded by IUAthletics.
September 21, 2013. <https://www.youtube.com/watch?v=R0LbpmwEqdY>. Heard
at IU.

Foxx, Jamie. "Winner." Featuring Justin Timberlake and T.I.. *Best Night of My Life*. J
Records. 2010. Heard at UO.

Franklin, Aretha. "Respect." *I Never Loved a Man the Way I Love You*. Atlantic. 1967.
Performed by MICHMB.

Franz Ferdinand. "Take Me Out." *Franz Ferdinand*. Domino. 2004. Heard at FSU.

The Fratellis. "Chelsea Dagger." *Costello Music*. Fallout. 2006. Heard at IU. Performed
by IUMB.

Free. "All Right Now." *Fire and Water*. A&M. 1970. Performed by STANMB,

French Montana. "Ain't Worried About Nothin'." *Excuse My French*. Bad Boy. 2013.
Heard at IU and UK.

Friedhofer, Hugo. Main Theme from *The Young Lions*. Twentieth Century Fox. 1958.
Performed as “Bruin Pride” by BUMB.

Fun. “Carry On.” *Some Nights*. Atlantic. 2012. Performed by IUMB.

———. “Some Nights.” *Some Nights*. Atlantic. 2012. Performed by IUMB.

“Gator Bait.” Performed by UFMB.

Gent & Jawns. “Turn Up.” *Faded*. Mad Decent. 2014. Heard at WVU.

Gershwin, George. “Strike Up the Band.” From *Strike Up the Band*. 1927. Performed by
UCLAMB.

Giacchino, Michael. “Star Trek.” From *Star Trek*. Paramount Pictures. 2009. Performed
by FSUMB.

Giles, J.F. 1893. “Hail to Old IU.” Performed by IUMB.

Gilmore, Patrick. “When Johnny Comes Marching Home.” 1863. Performed by
TAMUMB.

Glitter, Gary. “Rock and Roll Part 2.” *Glitter*. Bell. 1972. Heard at FSU. Performed by
MiamiMB, OSUMB, UOMB, and UTAMB.

“Go Gators.” Performed by UFMB

“Go Jackets.” Performed by GTMB.

Grand Funk Railroad. “We’re an American Band.” *We’re an American Band*. Capitol.
1973. Performed by WVUMB.

Green Day. “Holiday.” *American Idiot*. Reprise. 2005. Performed by WVUMB.

———. “Welcome to Paradise.” *Dookie*. Reprise. 1994. Performed by STANMB.

Griffin, Merv. “Think!” From *Jeopardy!*. 1964-. Performed by WVUMB.

Grouplove. “Tongue Tied.” *Never Trust a Happy Song*. Atlantic, 2011. Performed by
GTMB.

Gruber, Edmund. “The Army Goes Rolling Along.” 1908. Performed by BUMB and
TAMUMB.

GT Defense 1. Performed by GTMB.

GT Defense 2. Performed by GTMB.

Guetta, David. "Play Hard." Featuring Ne-Yo and Akon. *Nothing but the Beat 2.0*. Parlophone. 2013. Heard at Miami.

———. "Titanium." Featuring Sia. *Nothing but the Beat*. Virgin. 2011. Heard at USC.

Guns 'n' Roses. "Sweet Child o' Mine." *Appetite for Destruction*. Geffen. 1987. Performed by PURMB.

———. "Welcome to the Jungle." *Appetite for Destruction*. Geffen. 1987. Heard at Miami, UCLA, IU, BU, and UTA.

Haddaway. "What is Love?." *The Album*. Coconut. 1993. Performed by IUMB.

"Hail Fire." Performed by PURMB.

"Hail Sturdy Team" (Nevada Fight Song). Performed by FSUMB.

Hamilton, George. "The Orange and Blue." Performed by UFMB.

Haney, Joe T. "Noble Men of Kyle." Performed by TAMUMB.

Harker, Russell. "Indiana, Our Indiana." Based on "The Viking March" by Karl King. Arranged by Ray Cramer and Dave Woodley. Performed by IUMB.

Harris, Calvin. "Feel So Close." *18 Months*. Columbia. 2012. Heard at Miami and FSU.

———. "Let's Go." Featuring Ne-Yo. *18 Months*. Columbia. 2012. Heard at FSU, OSU, and UK.

Herbert, Victor. "The Streets of New York (In Old New York)." From *The Red Mill*. 1906. Performed by OKSTMB as "The Waving Song."

Herrmann, Bernard. "Main Title." From *Cape Fear*. Universal Pictures. 1962. Performed by UTAMB.

Higgins, John. "El Tigre." Jenson Publication. 1983. Performed by WVUMB.

Hill, Mildred and Patty S. "Happy Birthday." Performed by STANMB.

Hinkle, Larry. "Indiana Fight." Arranged by Ray Cramer. Performed by IUMB.

Holst, Gustav. "Mars." From *The Planets*. 1916. Performed by WVUMB, MSUMB, and PURMB.

House of Pain. "Jump Around." *House of Pain*. Tommy Boy. 1992. Heard at Miami, WVU, and BU.

Hunnicut, Walter S. and James E. King. "Texas Fight." Performed by UTAMB.

Huston, Frank C. "For the Honor of Old Purdue." Performed by PURMB.

Icona Pop. "I Love It." Featuring Charli XCX. *This Is... Icona Pop*. Atlantic. 2013. Heard at IU.

Imagine Dragons. "It's Time." *Night Visions*. Interscope. 2012. Heard at UK.

———. "Radioactive." *Night Visions*. Interscope. 2012. Heard at OSU, UTA, and UK. Performed by MICHMB.

The Immortals. "Techno Syndrome." *Mortal Kombat: The Album*. Virgin. 1994. Performed by GTMB, MiamiMB, PURMB, UKMB.

"Imperial March/Kashmir." Arrangement combining "Imperial March" from *Star Wars* by John Williams and "Kashmir" by Led Zeppelin. Performed by BUMB.

Isley Brothers. "Shout." *Shout!*. RCA. 1959. Heard at MICH, UO, and PUR. Performed by MICHMB and USCMB.

Jackson Five. "ABC." *ABC*. Motown. 1970. Heard at GT.

The Jacksons. "Can You Feel It?." *Triumph*. Epic. 1980. Performed by GTMB.

Jay Z and Kanye West. "Niggas in Paris." *Watch the Throne*. Roc-A-Fella. 2011. Heard at Miami.

———. "No Church in the Wild." Featuring Frank Ocean. *Watch the Throne*. Rock-A-Fella. 2011. Heard at PUR.

Jay Z. "Public Service Announcement." *The Black Album*. Roc-A-Fella. 2003. Heard at UO.

———. "Young Forever." *The Blueprint 3*. Roc Nation. 2009. Heard at UK.

John, Elton. "Saturday Night's Alright for Fighting" *Goodbye Yellow Brick Road*. MCA, 1973. Performed by WVUMB.

Jones, Stan. "(Ghost) Riders in the Sky: A Cowboy Legend." 1948. Performed by UTAMB.

Jordan, Montell. "This is How We Do It." *This is How We Do It*. Def Jam. 1995. Heard at UO.

Journey. "Any Way You Want It." *Departure*. Columbia. 1980. Heard at UCLA.

———. "Don't Stop Believin'." *Escape*. Columbia. 1981. Performed by MICHMB.

Just Blaze & Baauer. "Higher." Featuring Jay Z. 2013. Heard at WVU and UK.

Kamoze, Ini. "Here Comes the Hotstepper." *Here Comes the Hotstepper*. Columbia. 1993. Heard at IU.

Kansas. "Carry On My Wayward Son." *Leftoverture*. Kirshner. 1976. Performed by UCLAMB and PURMB.

Karmen, Steve. "Here Comes the King." Budweiser. 1971. Performed by GTMB.

Katrina and the Waves. "Walking on Sunshine." *Katrina and the Waves*. Capitol. 1985. Performed by UOMB.

KB. "Go Off" ft. Andy Mineo and Dedashii. *Weight & Glory*. Reach. 2012. Heard at OSU.

KC and the Sunshine Band. "That's the Way (I Like It)." *KC and the Sunshine Band*. TK. 1975. Performed by OKSTMB.

Keith, Toby. "Red Solo Cup." *Clancy's Tavern*. Show Dog-Universal Music. 2011. Performed by MICHMB.

Kennedy, Ted and Dale Clark. "Hail to the Spirit of Miami U." Performed by MiamiMB.

"Kentucky Fight." Performed by UKMB.

Key, Francis Scott. "Star-Spangled Banner." 1814. Performed by GTMB, MiamiMB, FSUMB, OSUMB, WVUMB, MICHMB, USCMB, UCLAMB, STANMB, UOMB, IUMB, BUMB, TAMUMB, UTAMB, PURMB, and UKMB.

Kill Paris. "Shades of Funk." *The Beginning*. 2012. Heard at UO.

King, Pee Wee and Redd Stewart. "Tennessee Waltz." 1948. Performed by BUMB.

The KLF. "Last Train to Trancentral (Live from the Lost Continent)." KLF Communications. 1990. Heard at PUR.

Kool and the Gang. "Celebration." *Celebration!*. De-Lite. 1980. Performed by WVUMB.

Knight, Fuzzy. "Fight Mountaineers." Performed by WVUMB.

Kris Kross. "Jump." *Totally Krossed Out*. Columbia. 1992. Heard at PUR.

Lady Gaga. "Applause." *Artpop*. Interscope. 2013. Heard at STAN.

Laine, Frankie. "Rawhide." 1959. Performed by UTAMB.

Lambert, Carl A. and Troy Perkins. "On, On, U of K." 1922. Performed by UKMB.

Lawrence, Johnny. "High O'er the Towering Pines." 1947. Performed by FSUMB.

Lecuona, Ernesto. "Malagueña." From *Suite Andalusia*. 1928. Performed by OKSTMB.

Led Zeppelin. "Black Dog." *Led Zeppelin IV*. Atlantic. 1971. Performed by MICHMB.

———. "Immigrant Song." *Led Zeppelin III*. Atlantic 1970. Performed by MiamiMB.

———. "Kashmir." *Physical Graffiti*. Swan Song. 1975. Performed by UTAMB and UTMB.

Lil Jon and DJ Snake. "Turn Down for What." Columbia. 2013. Heard at UTA.

Lil Jon and the East Side Boyz. "Get Low." Featuring Ying Yang Twins, A-Men, J-Ax. *Kings of Crunk*. 2002. Heard at Miami and PUR. Performed by MiamiMB.

———. "Throw it Up." Featuring Pastor Troy." *Kings of Crunk*. 2002. Heard at IU.

Lil Reese. "Traffic." Featuring Chief Keef. *Don't Like*. Def Jam Recordings. 2012. Heard at BU.

Linkin Park. "Numb." *Meteora*. Warner Brothers. 2003. Heard at PUR.

LMFAO. "Party Rock Anthem." Featuring Lauren Bennett and GoonRock. *Sorry for Party Rocking*. Interscope. 2011. Heard at BU and PUR. Performed by UOMB and UKMB.

Long, John K. and Edgar Ward. "Ride 'Em Cowboys." 1934. Performed by OKSTMB.

Lunsford, Bascom Lamar. "Good Old Mountain Dew." 1928. Performed by WVUMB.

MacDonald, Ballard and James Hanley. "(Back Home Again in) Indiana." 1917. Performed by IUMB.

- Macklemore and Ryan Lewis. "Can't Hold Us." Featuring Ray Dalton. *The Heist*. Macklemore. 2011. Heard at Miami, IU, BU, PUR, and UK. Performed by FSUMB, WVUMB, and IUMB.
- . "Thrift Shop." Featuring Wanz. *The Heist*. Macklemore. 2012. Heard at OSU. Performed by WVUMB.
- Mansell, Clint. "Lux Aeterna" from *Requiem for a Dream*. Artisan Entertainment. 2000. Performed by MiamiMB.
- Manson, Marilyn. "The Beautiful People." *Antichrist Superstar*. Interscope. 1996. Heard at PUR.
- MarchFourth Marching Band. "Gospel." From *Monsters University*. Walt Disney Studios Motion Pictures. 2013. Performed by BUMB.
- Markham, Enid Eastland. "That Good Old Baylor Line." Set to "In the Good Old Summer Time" by George Evans. Performed by BUMB.
- Maroon 5. "Love Somebody." *Overexposed*. A&M. 2012. Performed by UOMB.
- . "Moves Like Jagger." Featuring Christina Aguilera. *Hands All Over*. A&M. 2010. Heard at GT. Performed by UOMB.
- . "Payphone." *Overexposed*. A&M. 2012. Performed by UOMB.
- . "This Love." *Songs About Jane*. Octone. 2002. Performed by UOMB.
- Mars, Bruno. "Locked Out of Heaven." *Unorthodox Jukebox*. Atlantic. 2012. Performed by WVUMB, USCMB, and UTAMB.
- . "Runaway Baby." *Doo-Wops & Hooligans*. Atlantic. 2012. Performed by USCMB and BUMB.
- Marsh, William. "Texas, Our Texas." 1924. Performed by BUMB and TAMUMB.
- MC Hammer. "U Can't Touch This." *Please Hammer, Don't Hurt 'Em*. Capitol/EMI. 1990. Heard at UO and PUR.
- McCoy, Earl Elleson and Robert N. Fitch. "Fight for California." 1909. Arranged by Robert O. Briggs. Performed by CALMB.
- McCulloh, Robert. "Alma Mater Hymn." 1957. Performed by OKSTMB.
- McLaren, N. Loyall and Harold P. Williams. "Big C." 1913. Arranged by Robert O. Briggs. Performed by CALMB.

———. “Sons of Westwood.” Arranged by Kelly James. Performed by UCLAMB.

McWhorther, Ed and Earl Miller. “Hail, West Virginia.” 1915. Performed by WVUMB.

Mellencamp, John. “Small Town.” *Scarecrow*. Riva. 1985. Heard at IU.

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Honors and Awards

American Musicological Society

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Society for Ethnomusicology

2014 JaFran Jones Award for Best Student Paper at Midwest Chapter Meeting

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- | | |
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| 2015 | Kristen Stauffer Todd Memorial Award for Exceptional Graduate Teaching and Service in Musicology and Ethnomusicology |
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| 2013 | Friends of Music Research Support Award |
| 2013 | MacAdam American Music Research Support Award |
| 2013 | Rey Longyear Research Travel Award |
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- | | |
|------|-------------------------------|
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Publications

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